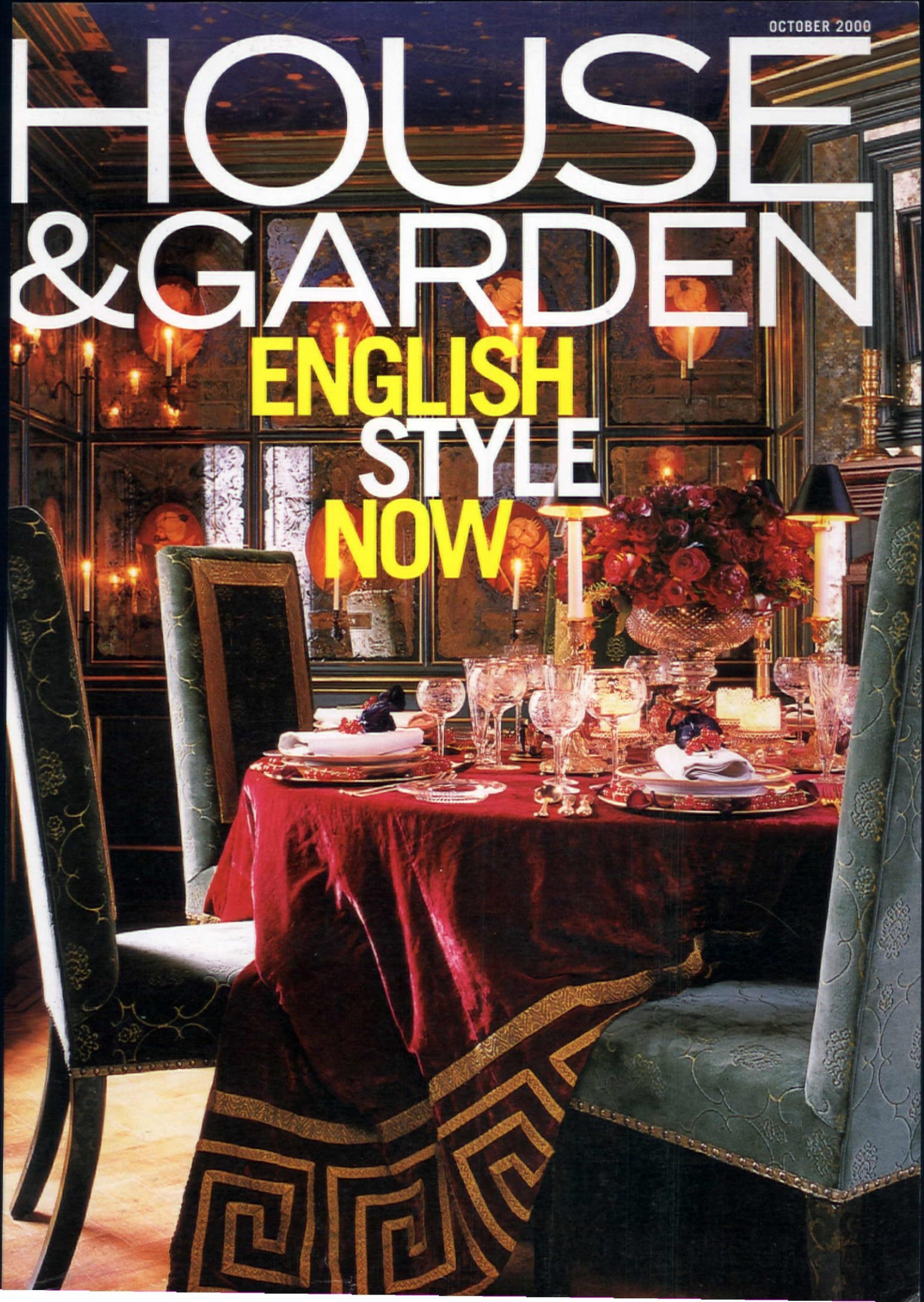
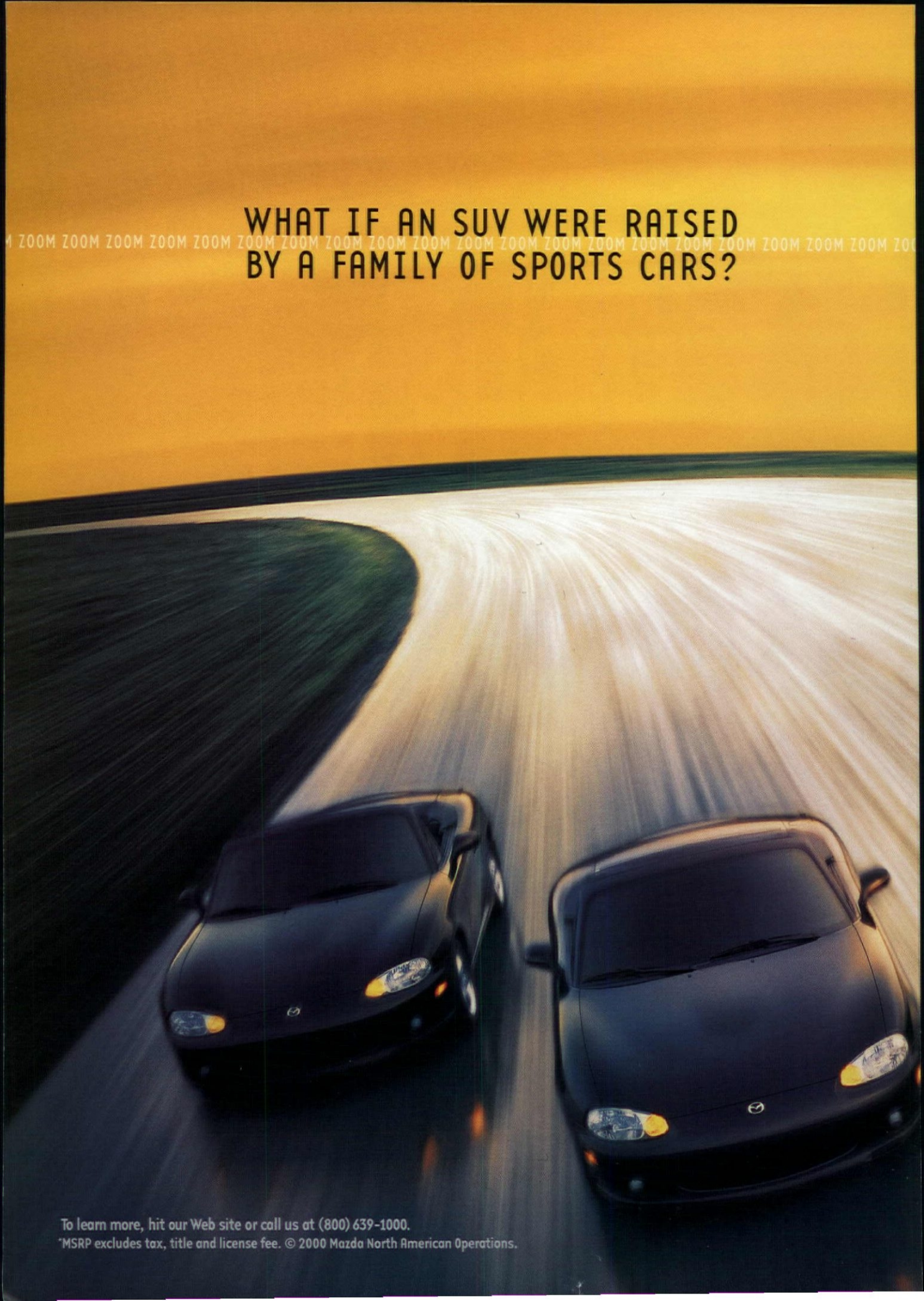
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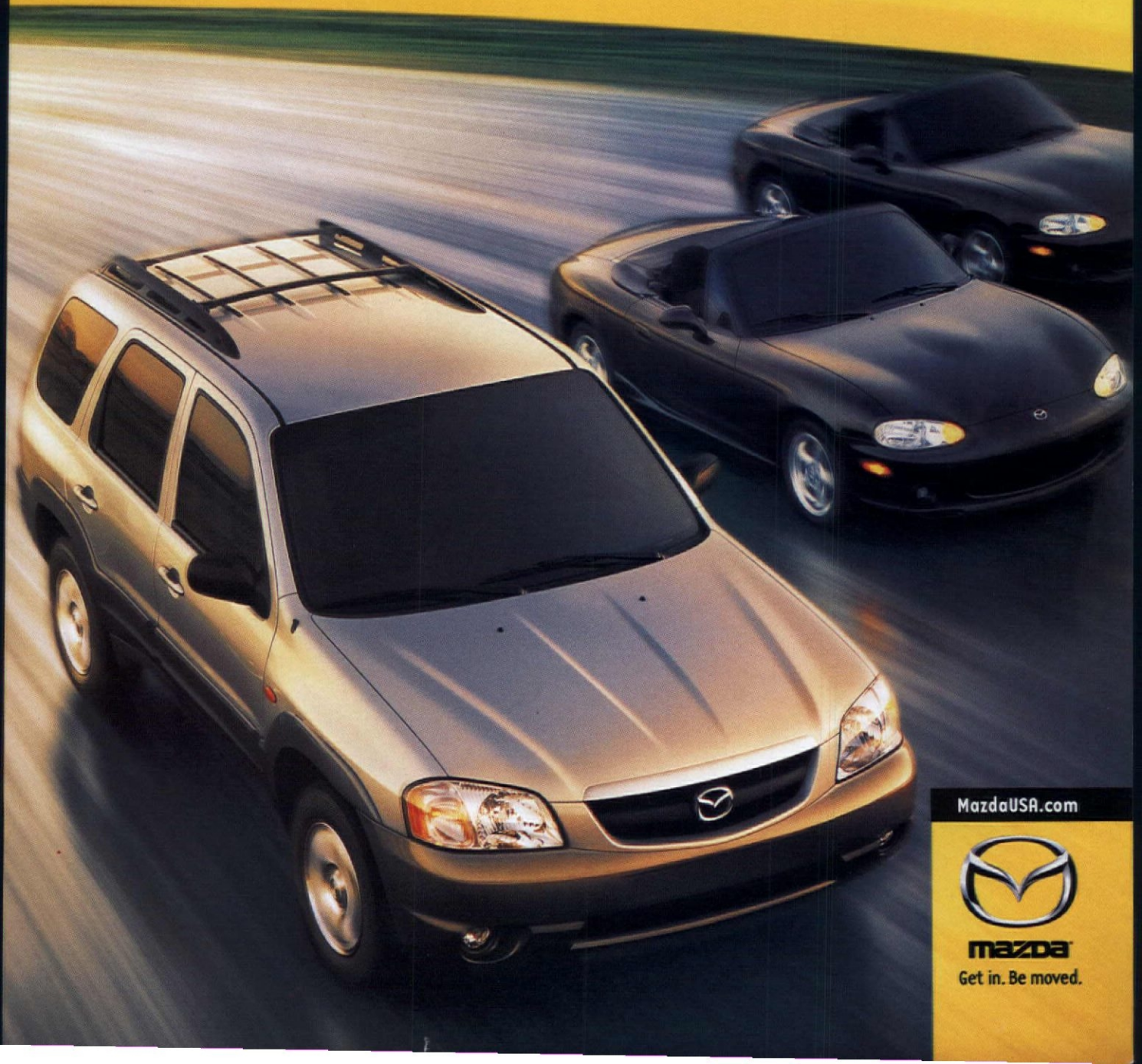

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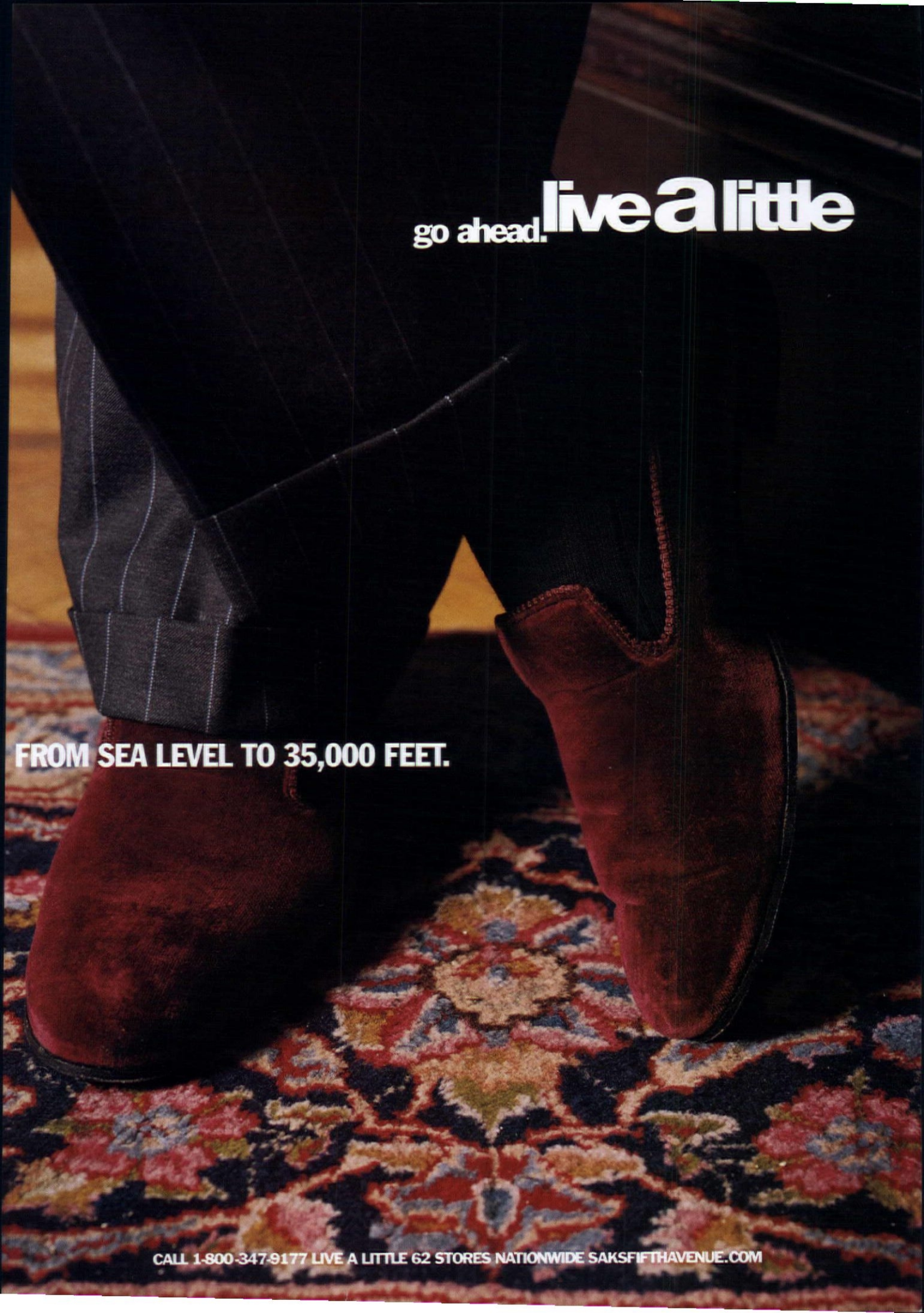


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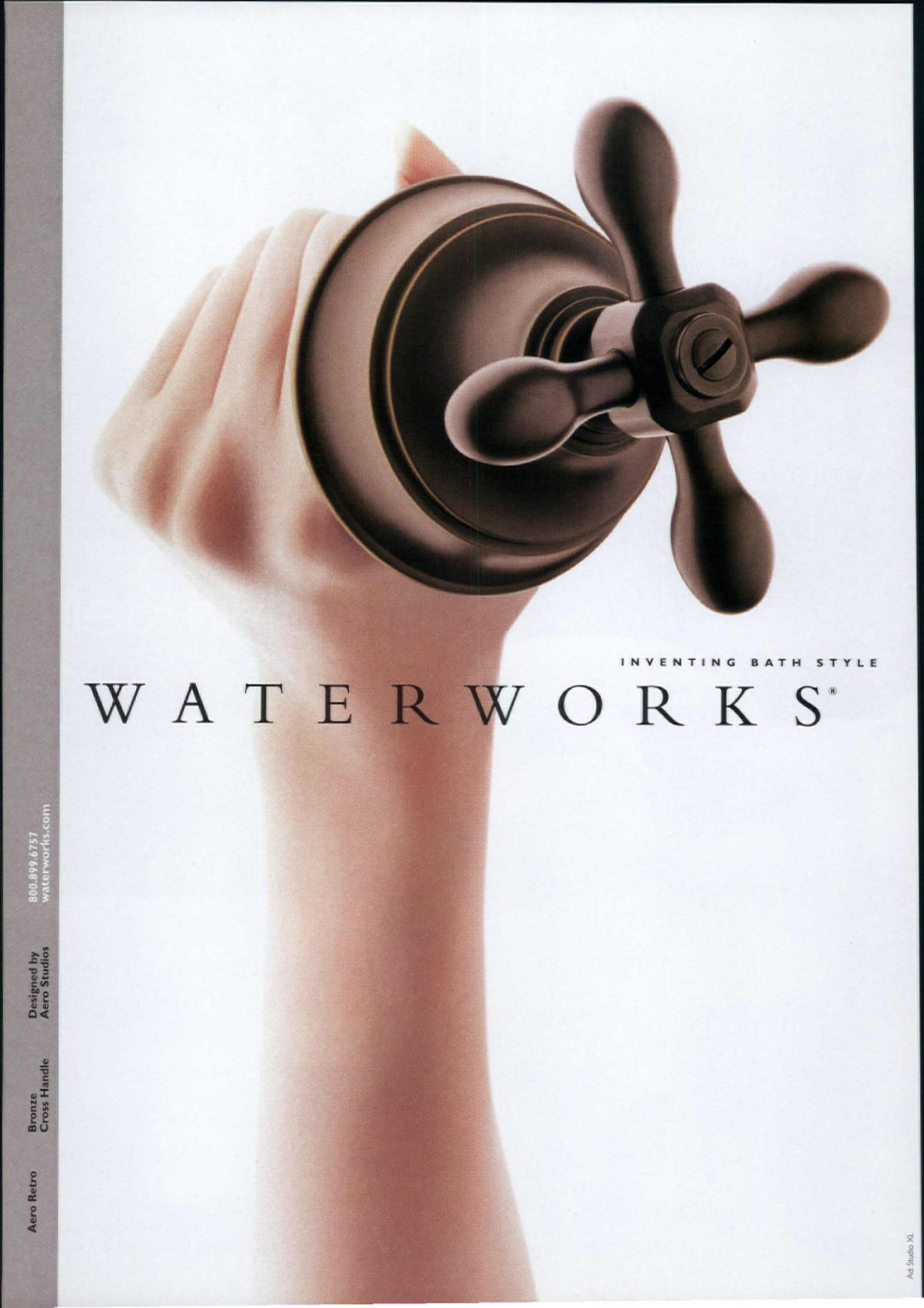

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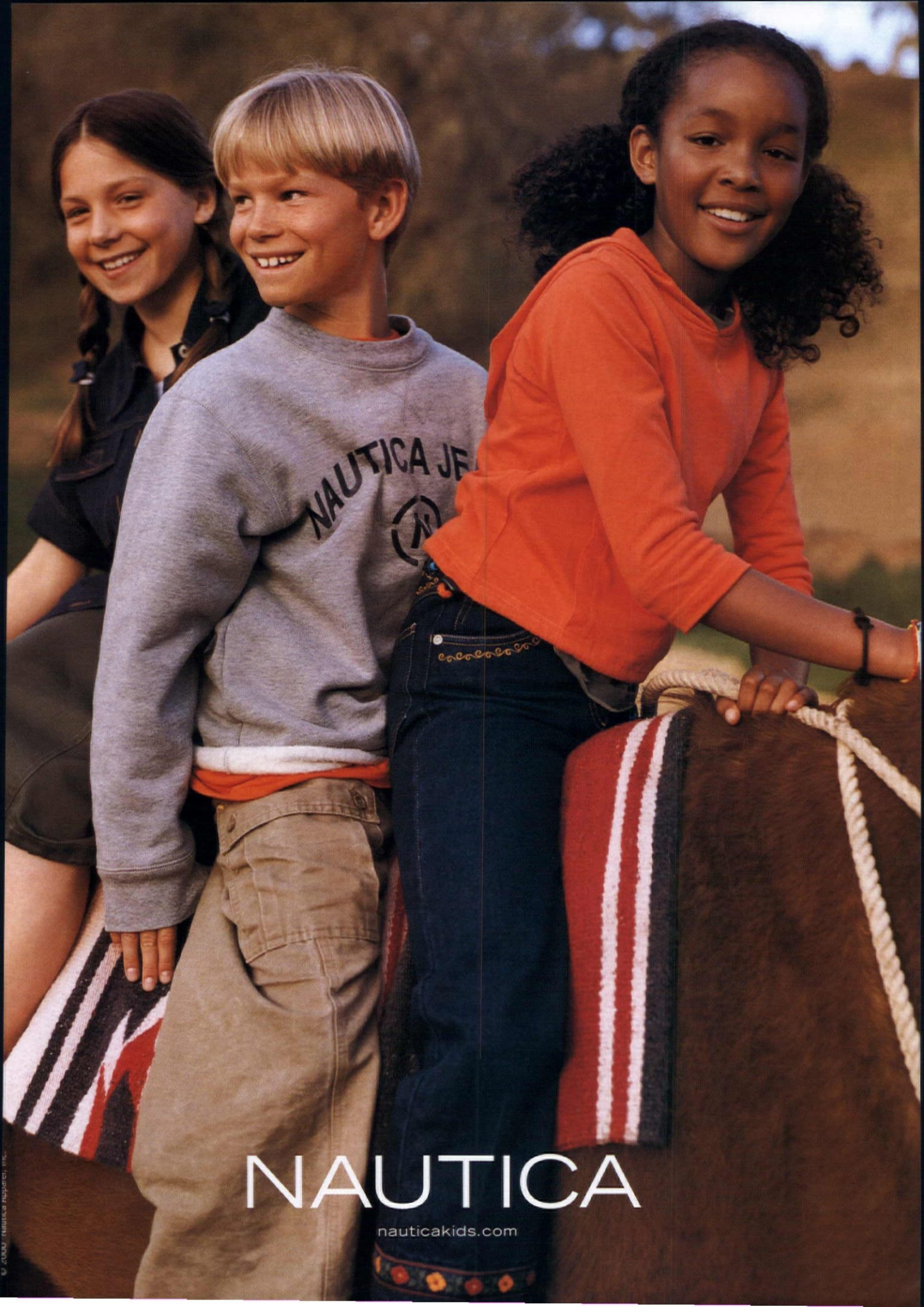

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HOUSE &GARDEN

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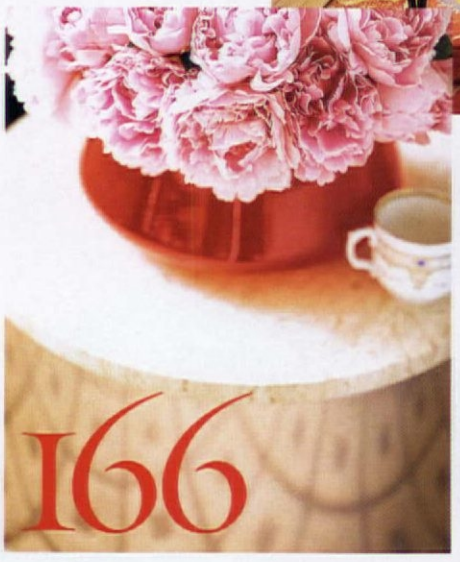
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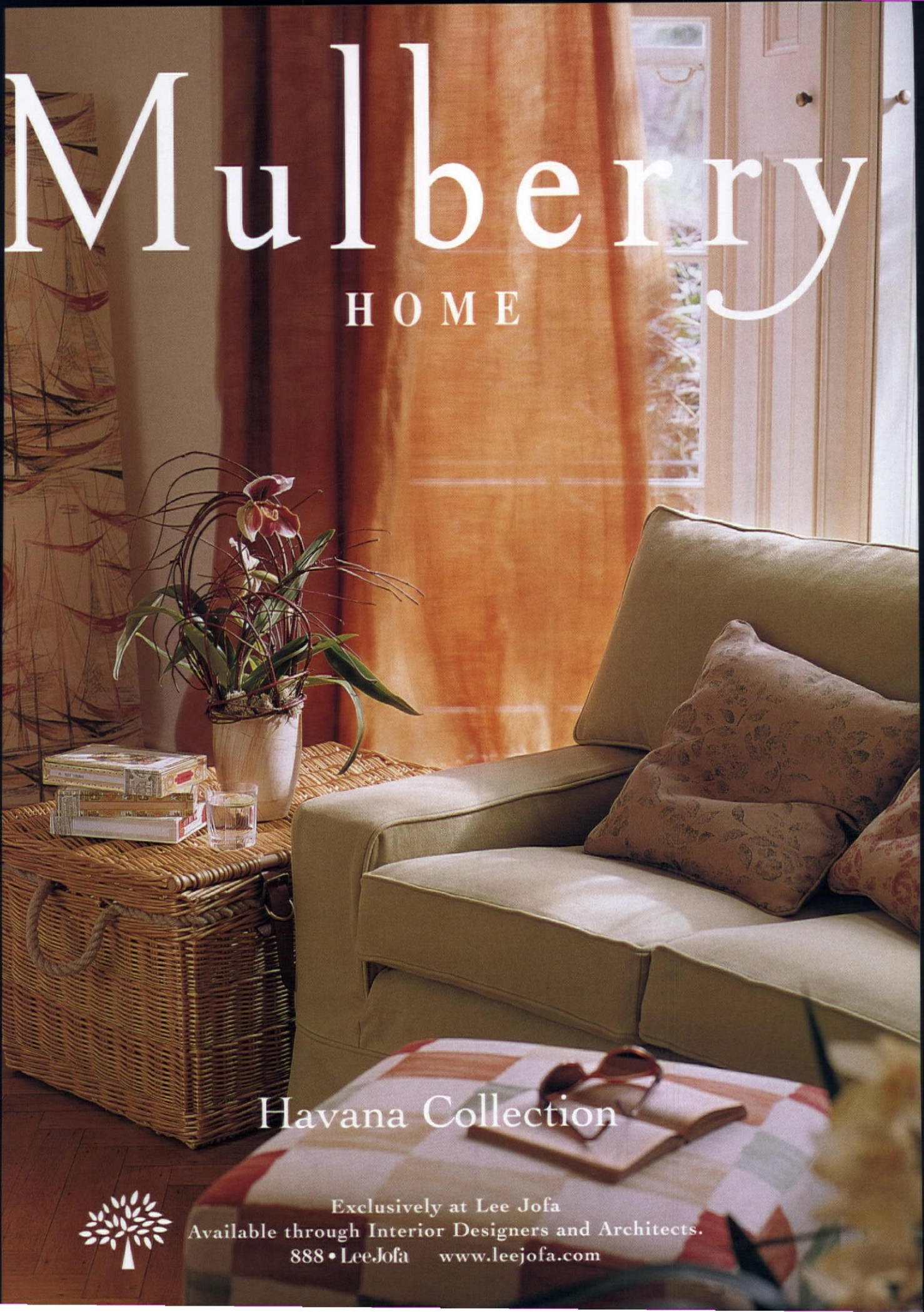
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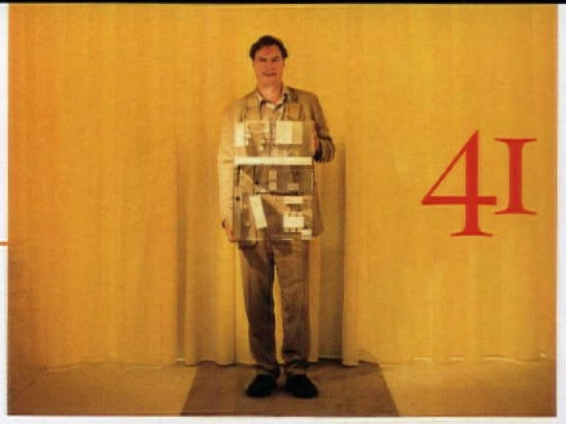
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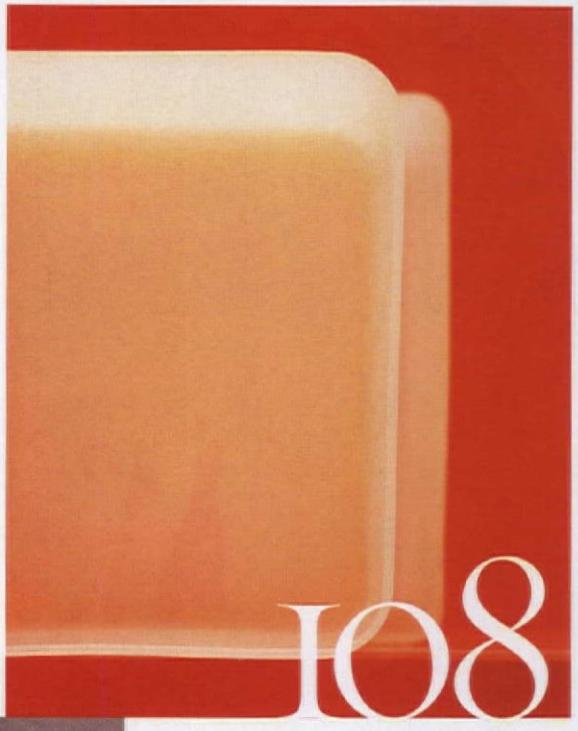


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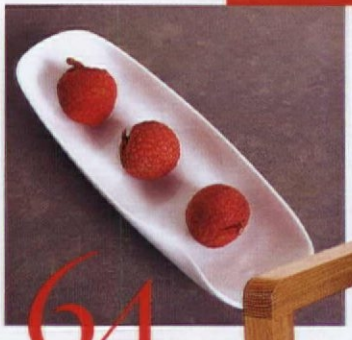
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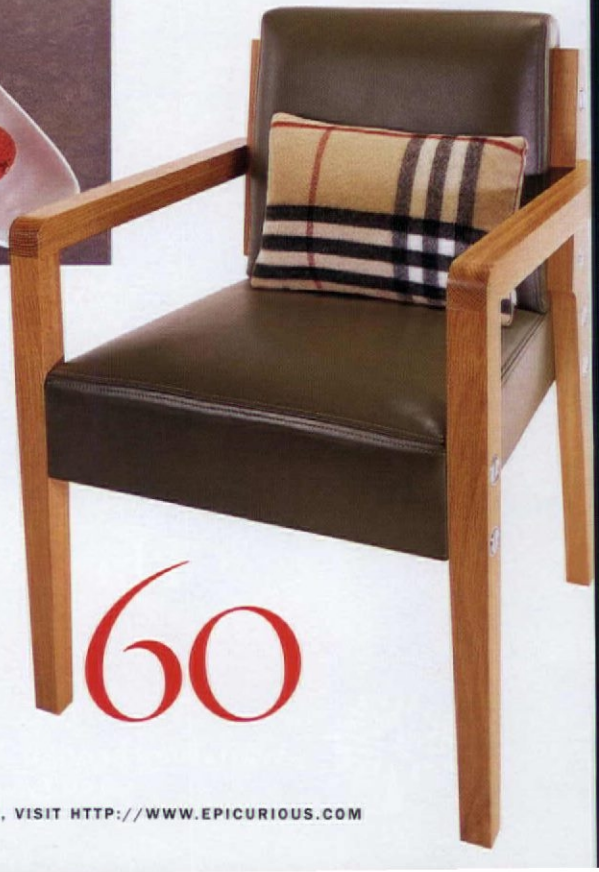
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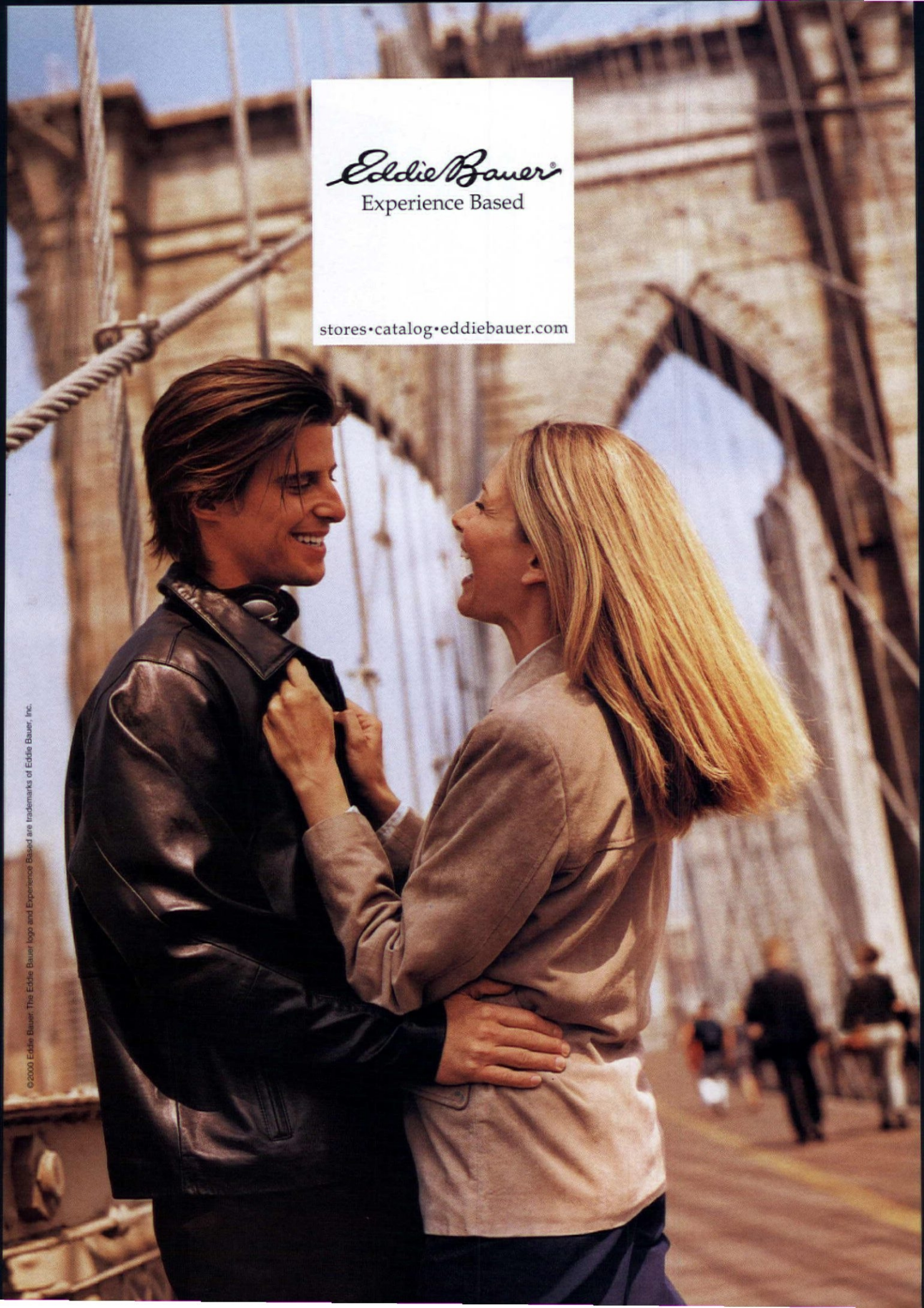
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welcome

CHILD'S PLAY

I FOUND MYSELF, rather absentmindedly, in my sons' rooms the other day; this was unexpected. I had no real reason to visit. The boys are away for part of the summer, and I miss them. I suppose I wanted to feel their presence by being among their things, and once in the rooms I did that routine mothers everywhere probably do, just started poking around, putting things away, vaguely sorting out clothes they've outgrown. (I'm now wearing the 15-year-old's hand-me-downs. My 11-year-old will never have hand-me-downs, because he favors clothing eight sizes too big and will therefore be wearing the same pants when he leaves college.) I pulled a couple of baby books from the shelves, intending to collect a boxful for Goodwill, and suddenly saw a chubby little finger tracing its way proudly across the page, and heard that beloved, high-pitched voice chanting through the story, and I put the book back into the case.

Carelessly piled up in one corner of a room was a heap of stuffed animals. With the thought of rearranging all those guys, I began to dismantle the stack, and of course within moments found myself . . . well, there really is no other way to look at it . . . *playing* with the animals. Just as in years before, I laid out the small ones in a fan shape across the bed, and sat the bigger ones with their backs against the wall. All the while, as I drifted through this reverie of child's play, I could hear one or the other son's voice instructing me as to who was who, the nature of each creature, and where and how and why they needed to be placed. As it all came back to me, I positioned the animals as if the pattern were preordained. I picked big knots out of matted fur, pulled limbs into alignment that had gone askew, pushed goggling eyes back into dumbfounded heads, smoothed creases out of velvety bellies. We had all once cared enough not to let such little tragedies happen.

I read a travel industry study a while ago that surveyed business women and men about their habits on the road. I was startled to learn that a whopping 7 percent of these grown-ups travel with a stuffed animal. It was such a surprising notion, and so foreign to me. It raised dozens of other questions, none of which was addressed. (The report was not, after all, about teddy bears.) Do these travelers risk checking the bear with the luggage? Do they peek into their briefcases from time to time to see if their animals are okay, not cramped or smothered? Do they put them on their pillows when they leave for the day, so that the bear or lamb or tiger is there to welcome them back to their strange hotel rooms? Does the housekeeping staff treat these animals with respect?

I hadn't understood the statistic when I'd read it years earlier, but by the time I was done "straightening" my Theo's room, I was ready to tuck a bear under my own arm and hit the road. There are, indeed, things—and times, and feelings—that we just do not want to let go of, ever. In a loopy sort of way, this sentiment holds for places, too. In particular, great cities would not be the same if they lost hold of the old quirks and characteristics we come to cherish in them. In London, it's the big, blowsy gardens full of clashing color; the fabrics in every pattern and stripe fading their way around a room; the heavy horsehair furniture that tells you exactly where to sit, because generations before sat exactly there. It's interesting to note that every designer in the issue that follows—concerned with being modern, or new, or relevant (or even hot, God forbid)—is busy making references to the past, if not literally hauling the Queen Anne chair into the present, with its new cashmere upholstery. We all love what's different, startling; our mind's eye loves the exploration and discovery. But we're all still capable of rearranging the teddy bears, too. There's got to be room for the old; no one is willing to let go of the past entirely. After all, it's what we come home to, always.



Dominique Browning, EDITOR

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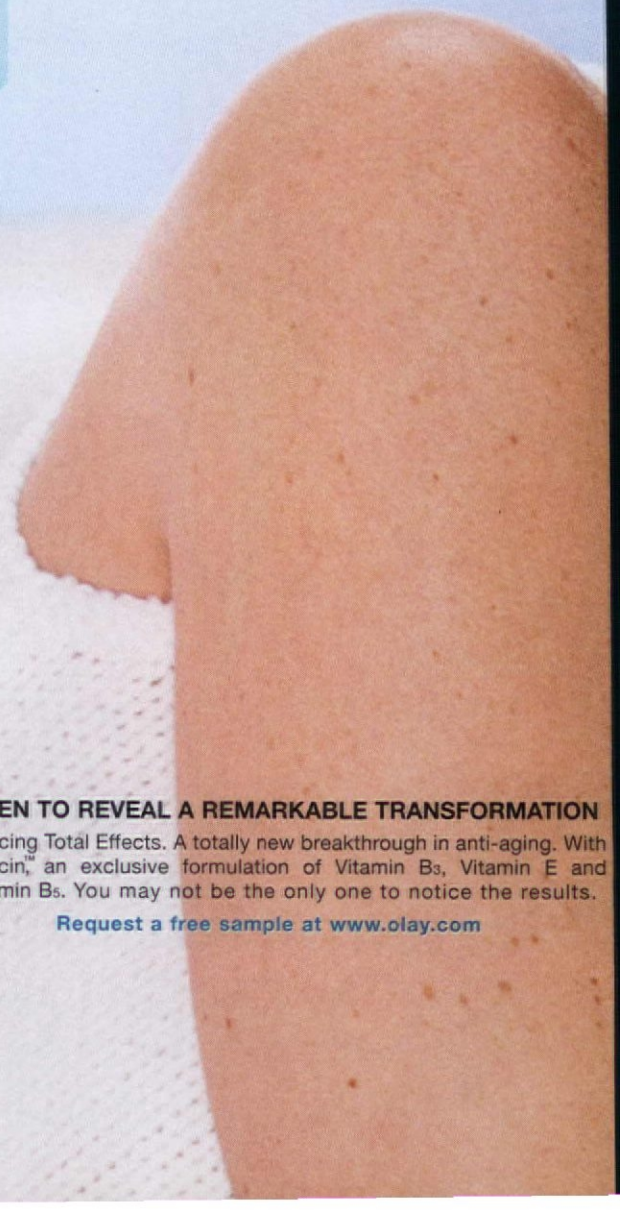
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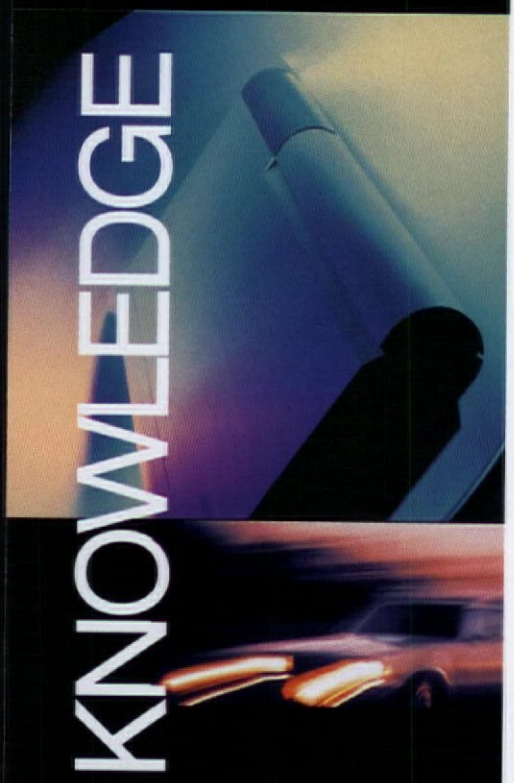
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letters

in the swim

I AM WRITING to let you know how impressed I was with your July cover—very David Hockney–esque. As a former architecture student and self-proclaimed minimalist, I love the clean lines of the cover photo, and I was so happy that you didn't clutter it up with superfluous text.

JULIE HARRISON
Redondo Beach, CA

paris holiday

WHAT A GORGEOUS "fine line" Alberto Pinto cut in your May issue ["Fine Lines"]. I was so enthralled by the sheer beauty and elegance of Pinto's Eiffel Tower delight that for a few minutes I felt myself its only occupant. Thanks for the visit.

KAREN KORANYE
Los Angeles, CA

the natural

I WAS PARTICULARLY pleased with the article on David Hicks in the April issue ["Strictly Hicks"]. Although you mention that he was also a garden designer, many people overlook the important work he did outdoors. He was always sensitive to the uniqueness of the surroundings in which he worked. While many of his South African clients asked for "English" gardens, he gave them gardens that were sensitive to the African landscape instead. Although he stuck to the principles of classical design, he always included plants that were indigenous to the specific area.

DEREK DU BRUYN
Bloemfontein, South Africa

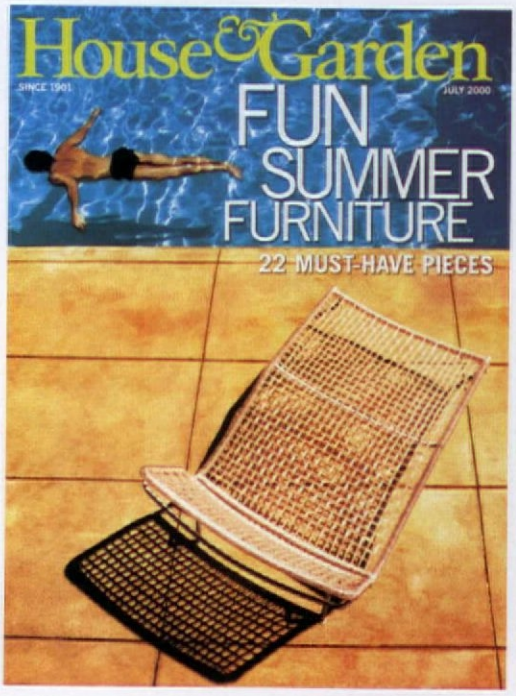
cheers

I AM A FAN of both *House & Garden* (having been a reader for almost 20 years) and Jay McInerney (since *Bright Lights, Big City*). Each month I turn with anticipation to Jay's column, "Uncorked." He manages to combine two of my great loves—writing and drinking wine—perfectly. *Salut!*

ROBERTA MARTONE PAVIA
Newton, MA

family matters

AT ONE TIME I made baby quilts with matching pillows for resale. When I took them to a shop, I was told that they *never* sell pillows with baby quilts or blankets because of the high possibility



of the baby's suffocating from contact with the pillow. The pictures of cribs in your August issue are filled with pillows ["Rooms to Grow"]. I think you should have included a warning regarding the safety of using pillows with infants.

SHARI GULLO
Lake Zurich, IL

The editors respond:
Thank you for your concern. You're right. Pillows, toys, comforters, and the like do pose hazards to infants in cribs. We intended to illustrate for decorative uses; you should, of course, remove such objects before putting a baby down to sleep. The children we photographed were supervised at all times.

PLEASE WRITE US at *House & Garden* (4 Times Square, New York, NY 10036). We also accept letters by E-mail (letters@house-and-garden.com) and fax (212-286-4977). Include your name, address, and daytime phone number. All submissions become the property of *House & Garden* and will not be returned; they may be edited and published or otherwise used in any medium.

DAVID YURMAN



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contributors

Our editors are always fanned out around the globe for business and pleasure. Inevitably, they have some downtime—if you can call it that—and then what do they do? They shop. As consumers, they are pros. As journalists, they're natural secret sharers.

This month we present *House & Garden*'s third dedicated-shopper's guide (insert, page 89)—truly a team effort. These guides are unlike any others. They are selective, edited specifically for our readers, and attentive to their passions for style and, of course, decorating. A year ago, we did the grand tour of Paris. In June, we stayed closer to home, preparing a walk through downtown Manhattan. We have been so gratified to see folks pounding the pavement with our maps in hand, we decided to go for it again, this time focusing on London, a city that is undeniably asizzle.

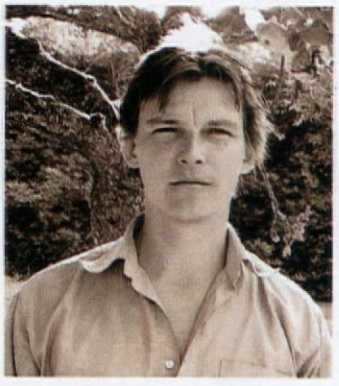


JULIE SELBY



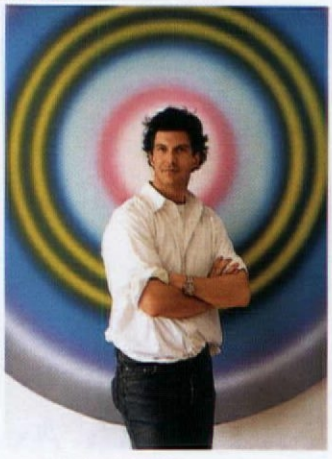
SABINE ROTHMAN

How did we pull this together? We enlisted everyone's help. Design editor **Suzanne Slesin** led the charge. Garden editor **Charlotte M. Frieze**, food editor **Lora Zarubin**, and editor at large **Cynthia Frank** weighed in with their particular expertise. Contributing editor **Meredith Etherington-Smith** and London-based writer **Catherine Calvert** E-mailed detailed lists of their store picks. **Stafford Cliff**, former creative director of Conran Design Group and author of *London Rooms,* was in constant contact, telling us his favorites. And **Julie Selby**, a writer who divides her time between London and New York (often spending her days as a researcher here at *House & Garden*), was enlisted to scope out new shops and scout everyone else's leads. Selby's effort was positively herculean; she visited almost 100 stores, used a digital camera to take pictures, and sent in reports and images via E-mail. (So modern!)



JAMES BEDFORD

James Bedford, a London-based photographer, and stylist **Adam Glassman**, a frequent contributor to the magazine, were dispatched to take the photographs that would convey the diversity and energy of the places we found.



ADAM GLASSMAN

Sabine Rothman, assistant design editor, was the contact in the office. She kept everything under control and moving along and wrote all of the store descriptions, giving a sense of each place in only a few words.

Finally, **Keith Bearden**, **Robert Bowe**, **Ben Kalin**, and **Đoan Hoàng**, led by research editor **Leslie Brenner**, checked every listing to make sure our information is as accurate as can be—invaluable!


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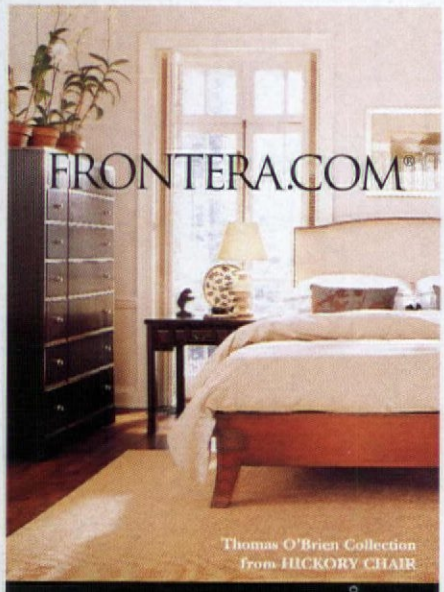
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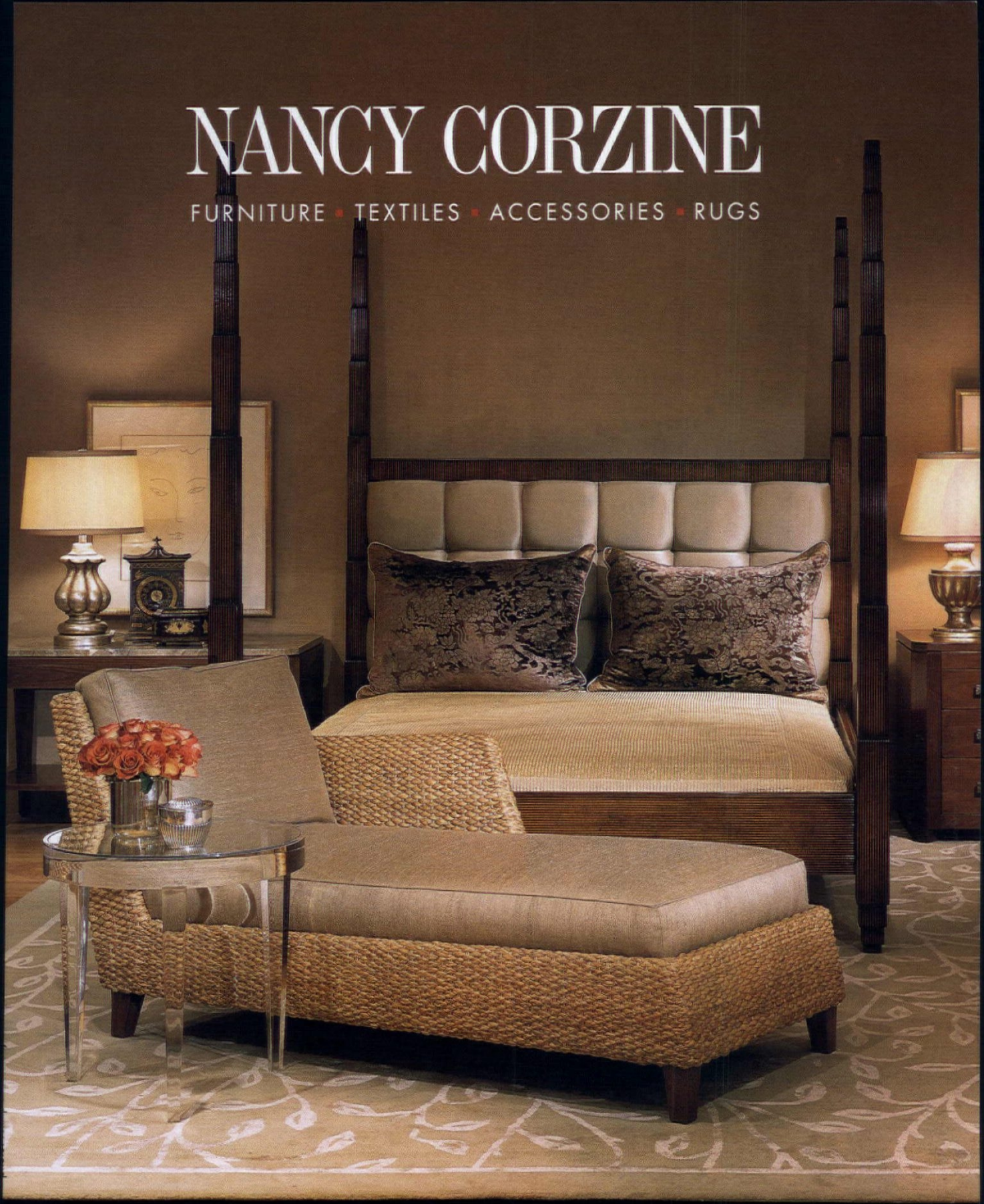
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Art furniture dealer David Gill's reflection is caught in a Garouste & Bonetti gold-leafed mirror; the metal chair is a Malet Stevens prototype; the green enameled metal drawer unit is by Tom Dixon.

NEW LONDON STYLE

With the opening of the new Tate and Madonna's taking up residence, Britain's tradition-minded capital feels like the most contemporary city in the world. Architects, real estate developers, florists, and hoteliers are all participants in the style revolution. Edited by Dan Shaw

NEW LONDON STYLE



When London architect Spencer Fung was asked to update Sloane Square's most famous decorating store, the General Trading Company, he had a dilemma: how to modernize the image of the shop, which has been open since 1920, while preserving its history and tradition. "The store has four royal warrants, and they wanted to keep them visible," says Fung, who took the large engraved blocks proclaiming the queen and her family loyal GTC patrons and placed them in modern window frames on the building's facade. For the interior, Fung is performing a balancing act by getting rid of the cozy clutter and installing concrete floors and red lacquered walls. "We had to compliment the store's heritage while also readapting it to fit a more contemporary lifestyle," he says.

Designers, architects, and retailers all over London are facing similar challenges and, in the process, forging a New London Style that is rooted in tradition but unabashedly modern. These days,

Giles Baker

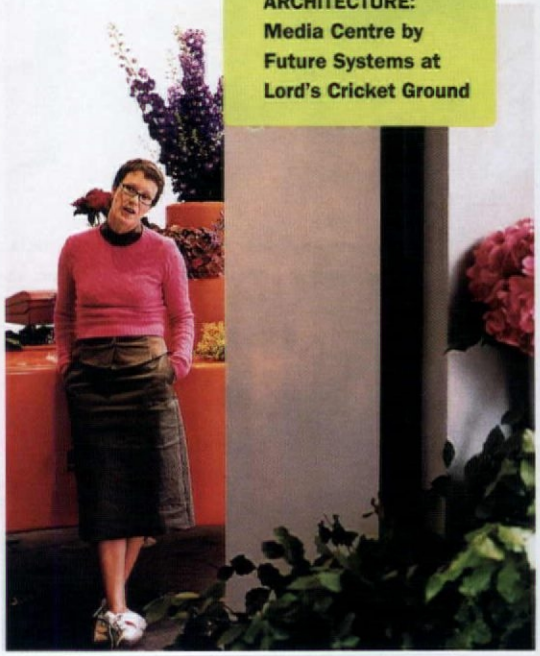
Development director of the Rock London nightclub (020-7976-2006), above, and the new Westbourne Hotel (020-7229-7791)

- **FAVORITE HOME STORE: Conran's**
- **FAVORITE TAILOR: Mark Powell**
- **FAVORITE RESTAURANTS: Nobu, San Lorenzo, Mirabelle**
- **FAVORITE GALLERY: Tate Modern**
- **FAVORITE PARK: Richmond Park**
- **WHAT I'M OVER: The Greenwich Dome**
- **FAVORITE NEW THING: The human genome**

Nikki Tibbles

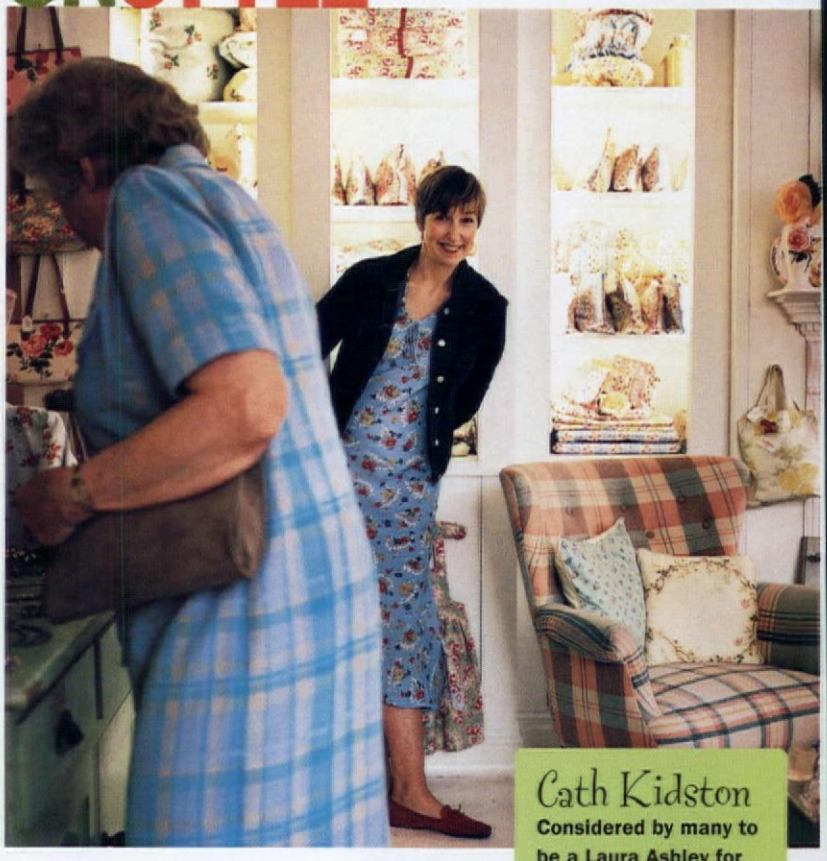
Owner of Wild at Heart (020-7727-3095), a trendsetting florist with three shops, including a new outpost, below, at Terence Conran's Great Eastern Hotel

- **FAVORITE HOME STORE: Carden Cunietti**
- **FAVORITE FASHION DESIGNER: Betty Jackson**
- **FAVORITE RESTAURANT: Bibendum**
- **FAVORITE GALLERIES: The Serpentine and the Saatchi**
- **FAVORITE NEW ARCHITECTURE: Media Centre by Future Systems at Lord's Cricket Ground**




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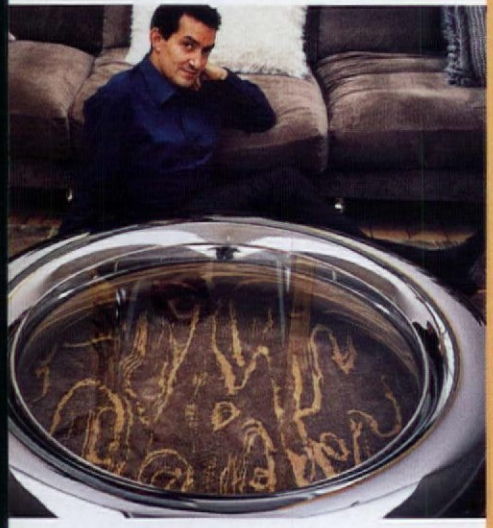


stark aluminum blinds, rectangular ceramic vases, dark-veneer tables, and tiled terraces more aptly epitomize London style than chintz curtains, Victorian antiques, and herbaceous borders. "You are more likely to see a purple plastic table in a chic London home now than a Georgian chest," says London's premier art furniture dealer, David Gill. "There is a rebirth happening here. A completely new awareness and liberation from the past."

The contemporary design explosion is sweeping through even the most conventional establishments. Harrods has embraced the modern mood by opening its first contemporary furniture department; the five-month-old Tate Modern museum, housed in a former power station, is attracting more visitors than the much hyped Millennium Dome; and the venerable Lord's Cricket Ground has a new futuristic press box that looks like a UFO hovering over the velvet green lawn.

"You don't want to lose the English eccentricity with the traditional here, but you can keep the memory and still make it contemporary," says graphic designer Teresa Roviras, Fung's Spanish-born wife, who is responsible for the packaging at fashionable shops like Joseph and Connolly. She recently updated the image of the stodgy Scotch House by creating sleek, dark green and silver foil shopping bags.

"We are seeing a new way of living in London—in architecture, furnishings, and fashion," says Gill, whose 22,000-square-foot converted handbag factory is now the showroom for avant-garde furnishings by Marc Newson and Garouste & Bonetti. Gill's offerings are eclectic enough to appeal to a broad constituency.



David Gill

Art furniture dealer with by-appointment-only gallery at 3 Loughborough Street, SE 11 (020-7793-1100)

- **FAVORITE HOME STORE: Fortnum & Mason**
- **FAVORITE TAILOR: Hardy Amies**
- **FAVORITE RESTAURANTS: The Ivy, Momo**
- **FAVORITE GALLERY: Tate Modern**
- **FAVORITE PARK: St. James**
- **WHAT I'M OVER: Anything postmodern**
- **FAVORITE NEW THING: E-mail**

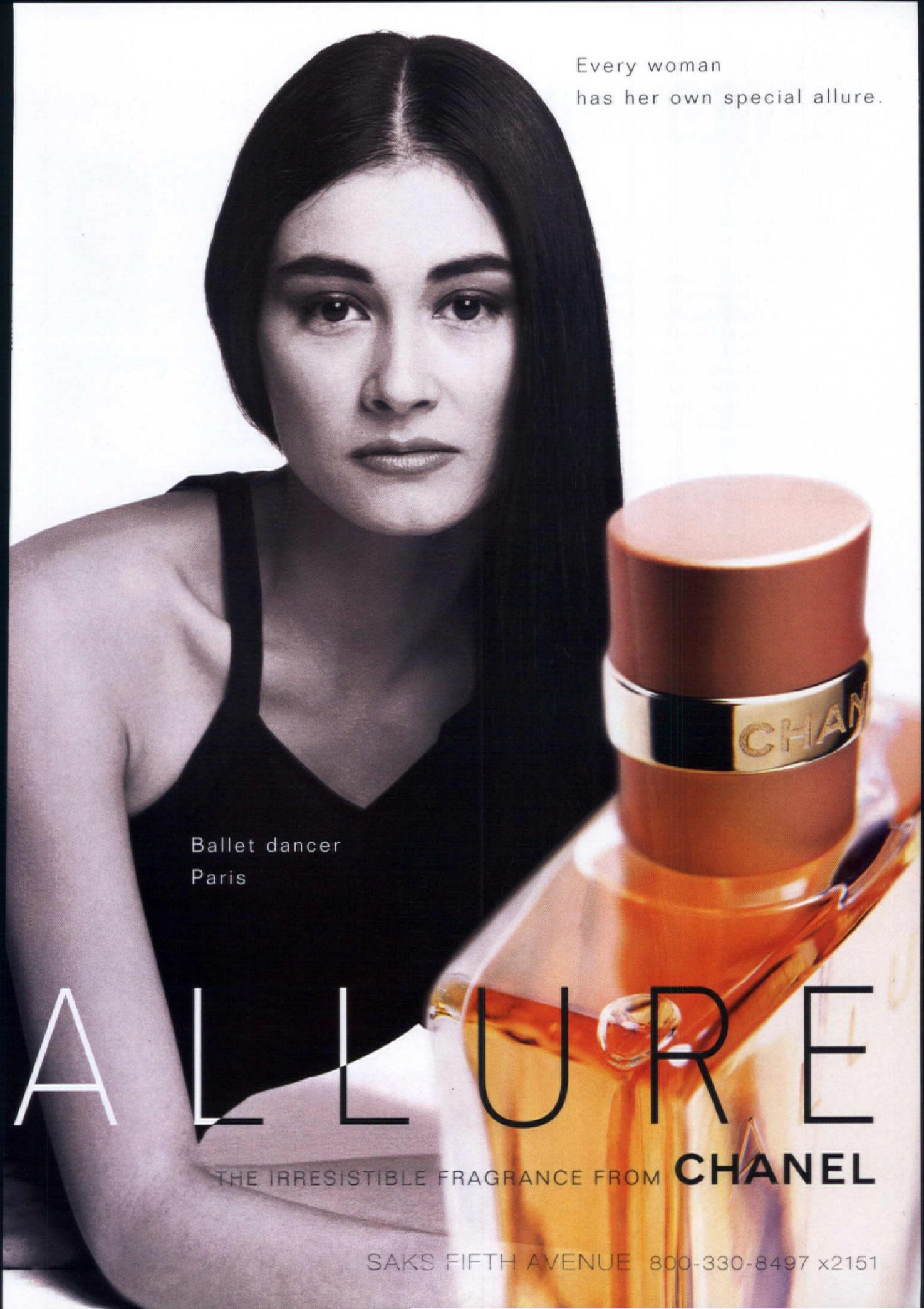
Old-line designers like David Mlinaric have made the trek to Gill's new home, which is across the street from a housing project. Gill is collaborating with Tom Dixon, design director of Habitat, on a line of custom steel furniture shaped in the letters *T* and *D* that can be formed into a bureau, table, or bed. He is also helping fashion visionary Joseph create furnishings for his new London home.

Newly style-conscious Londoners need stylish residences, so real estate developer John Hitchcox has enlisted Philippe Starck to build a new kind of luxury apartment building. In the early '90s, Hitchcox brazenly built lofts on the south bank of the Thames, which has finally become a chic address. Through his company, Yoo, he is now building open-plan apartments in a former telephone exchange building in the Georgian neighborhood of Maida Vale. The flats—which begin at £500,000 (about $750,000) and look like hotel suites designed by Philippe Starck—are available bare or fitted with furnishings chosen by Starck.

Cath Kidston

Considered by many to be a Laura Ashley for the 21st century, Kidston appreciates the kitsch value of traditional fabrics; she runs shops in Holland Park and near King's Road (020-7584-3232), above.

- **FAVORITE HOME STORE: Myriad Antiques, a vintage shop in Clarendon Cross**
- **FAVORITE RESTAURANT: Kensington Place**
- **FAVORITE GALLERY: Tate Modern**
- **FAVORITE NEW ARCHITECTURE: Millennium Bridge**
- **FAVORITE NEW THING: Lemon and ginger tea**


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NEW LONDON STYLE

"The people who want to live in these modern bare spaces have the money to buy them but no time to deal with the interiors," says Hitchcox, who believes he has hit upon a different way to market upscale residences. He and Starck plan to take their concept global, offering custom lofts in Israel, Argentina, and Australia.

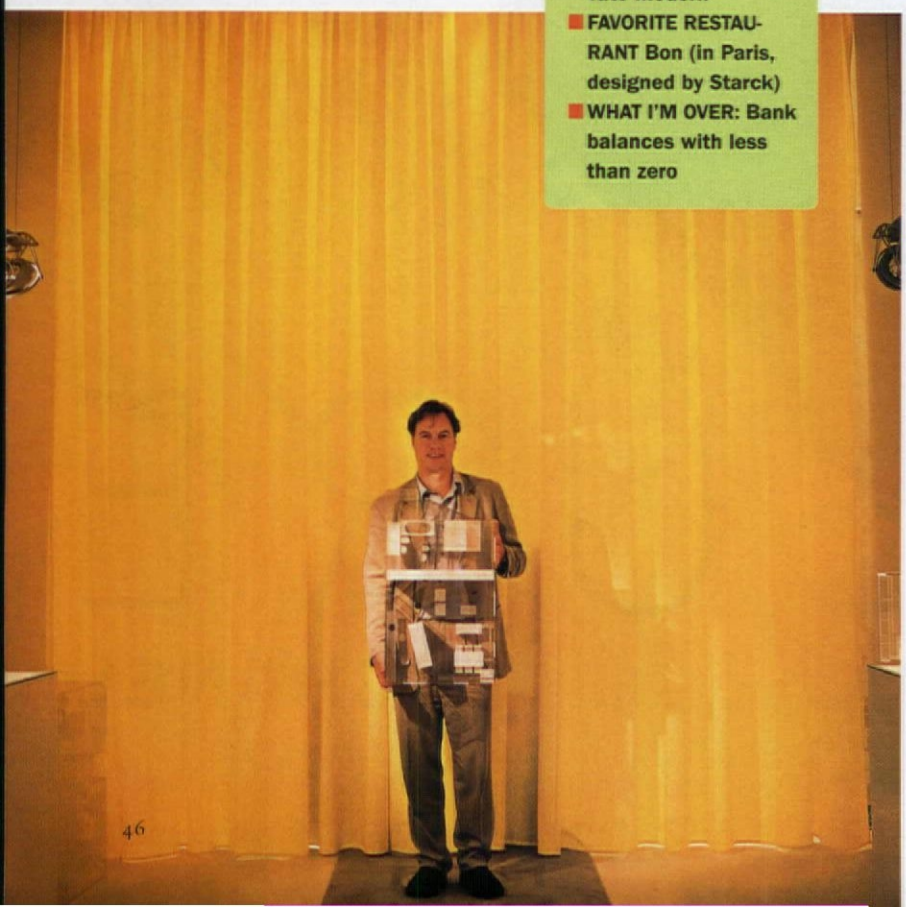
The success of the Starck-designed, Ian Schrager–owned London hotels—the St. Martin's Lane and the Sanderson—has not been lost on nightclub impresario Giles Baker. He was the brains behind Rock London, an eight-month-old nightclub with an Aspen-in-the-'70s decor, where patrons such as Puff Daddy and Prince Andrew are known to enjoy dancing in front of a video screen of fire. Now Baker is opening a hotel, the Westbourne, in Notting Hill, which is being described as a twenty-first-century version of that frumpy British institution the bed-and-breakfast. "We want the best of American-quality service, but with an English feel," Baker says, noting that rooms will have flat-screen TVs and bathrooms with a Japanese aesthetic.

Guests who roam the neighborhood will no doubt pass the two Notting Hill outposts of Wild at Heart, the trendsetting

John Hitchcox

Real estate developer who in 1992 founded the Manhattan Loft Company, which built new lofts on the Thames; he just opened a sales office (020-7266-2636), below, for his new Philippe Starck–designed lofts in Maida Vale.

- **FAVORITE HOME STORE: Conran Shop**
- **FAVORITE TAILOR: Jean-Paul Gaultier**
- **FAVORITE GALLERY: Tate Modern**
- **FAVORITE RESTAURANT Bon (in Paris, designed by Starck)**
- **WHAT I'M OVER: Bank balances with less than zero**



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NEW LONDON STYLE



florist shops run by Nikki Tibbles, whose clients include Ralph Lauren and Ian Schrager. "I wanted to have a couture-type flower shop," says Tibbles, who has an outdoor stand in Westbourne Grove and a minimalist shop around the corner in Ledbury Road. "I design flowers to fit with the new architecture and how people are now furnishing their homes." She is also taking her vision to the City: Her latest shop is located in Terence Conran's hotel, the Great Eastern, where blooms are displayed around a giant orange jelly mold designed by Future Systems architects.

While Tibbles is deromanticizing English floral arrangements, Cath Kidston is deromanticizing floral fabrics. The popularity of Kidston's block- and folk-print designs has customers at her Chelsea and Holland Park shops referring to her as the "new Laura Ashley." Kidston offers bedding, pillows, wallpaper, and accessories (ranging from shower caps to ironing board covers) in bright florals that fit into even the most minimalist environment. "People will throw one of my pillows on a beige suede sofa to make it more cozy," says Kidston, whose inspiration comes from her childhood in the country. She could be speaking for her entire generation when she says, "I wanted to reinvent that English style and make it a bit camp and funky." —JENNIFER CONLIN

Spencer Fung

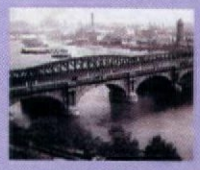
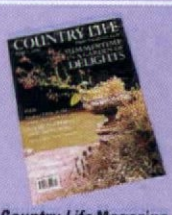
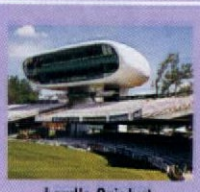
Architect and furniture designer whose work is sold in New York at Pucci International

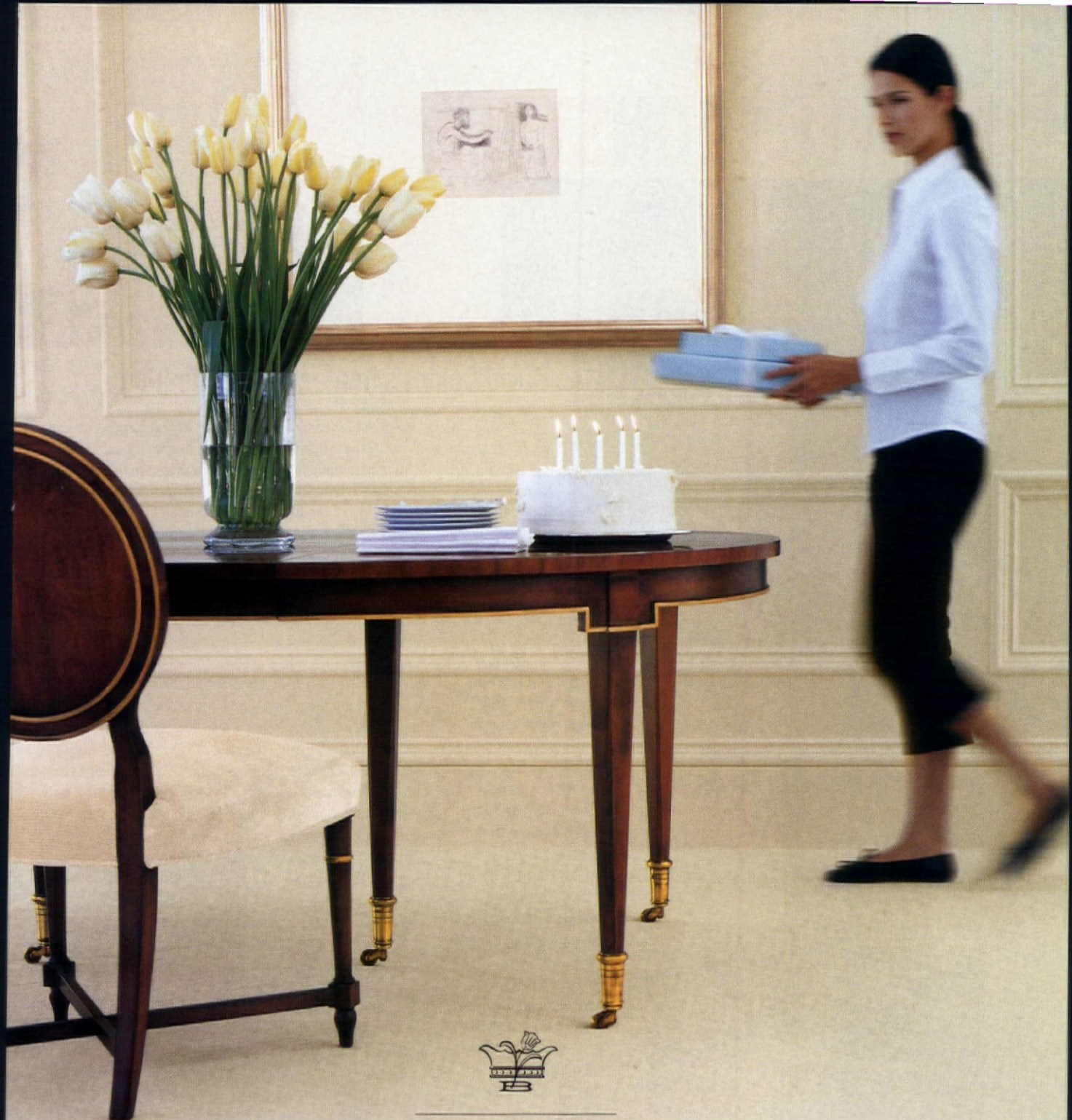
- **FAVORITE HOME STORE: Vessel**
- **FAVORITE TAILOR: Richard James**
- **FAVORITE RESTAURANTS: Royal China, Moro**
- **FAVORITE GALLERY: Serpentine**

Teresa Roviras

Graphic designer whose clients include the Scotch House and One Aldwych hotel

- **FAVORITE BOUTIQUE: Joseph**
- **FAVORITE RESTAURANT: Nobu**
- **FAVORITE GALLERY: Anthony D'Offay**
- **FAVORITE PARK: Primrose Hill**

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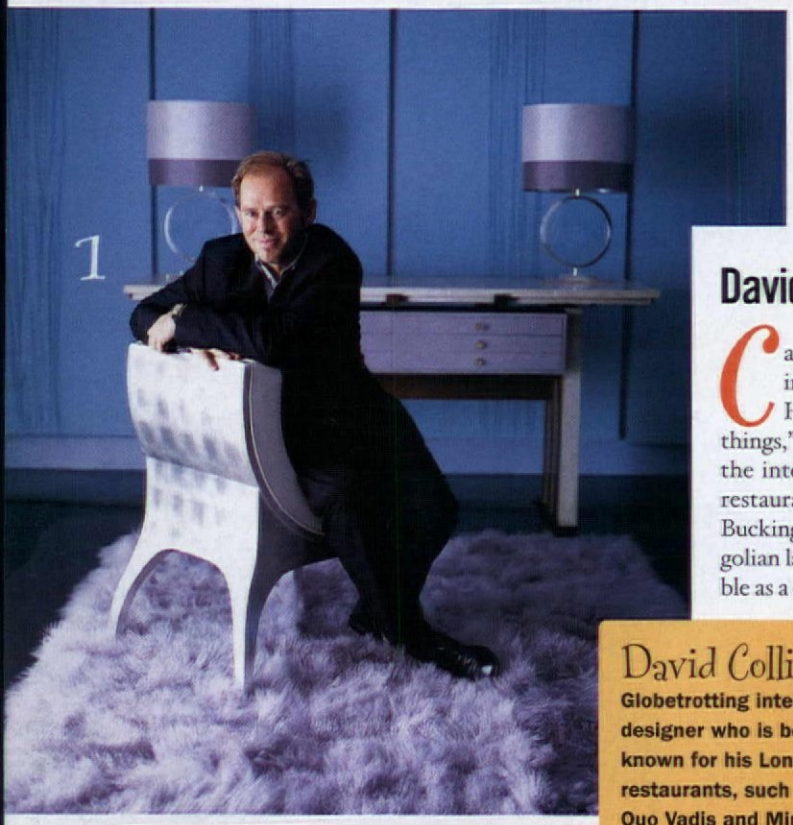
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David Collins's immaculate collection

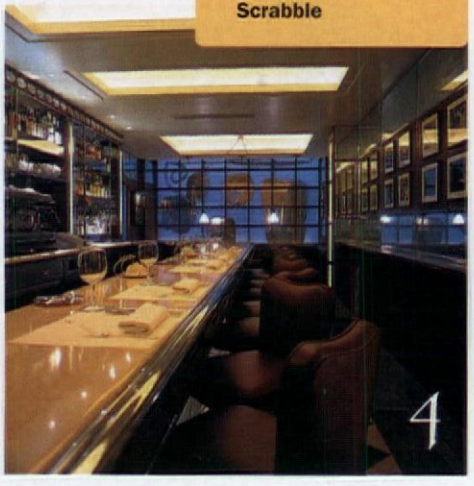
Carburating" is what David Collins calls the supercharged designing that goes on in his conference/showroom space near Chelsea Harbour. "I'm constantly working on making prototypes of things," says Collins, whose name pops up all over London—not only as the interior designer who has Madonna's ear, but as the architect of restaurants where snagging a table is tantamount to being invited to Buckingham Palace. His designs can be frankly glitzy, as in a shaggy Mongolian lamb rug and a stone-topped massage table that could easily double as a dining room console, which he made with Madonna in mind. But Collins can also be so understated that visitors wonder, *What did he do, anyway?* That's the way he likes it, especially when he's redoing restaurants such as J. Sheekey, an old West End spot; the bar at Claridge's Hotel ("We made it quite sexy," he says); or the Belvedere, a glamorous folly in Holland Park ("All fake, all new; I changed everything to make it look like the stable it was"). Dublin-born, Collins is proud to have kept close links to his native country. "I think I'm in London only temporarily, and that my real home is in Ireland." Still, this has been going on for 14 years, and, with a series of beauty shops for Victoria's Secret, he's now expanding his offices to New York. —SUZANNE SLESIN

David Collins

Globetrotting interior designer who is best known for his London restaurants, such as Quo Vadis and Mirabelle. He designed the John Barrett Salon in NYC. Madonna is also a client.

- **FAVORITE HOME STORE: Hermès**
- **FAVORITE DESIGNERS: Gucci, Prada, Dolce & Gabbana**
- **FAVORITE GALLERY: Hemisphere**
- **WHAT I NEVER WANT TO SEE AGAIN: All of my mistakes**
- **FAVORITE NEW THING: Computerized Scrabble**







1 David Collins poses with some of his designs for Madonna. 2 His makeover of the Belvedere restaurant in Holland Park is breathtaking. 3 Incognico, in Soho, is one of his newest places. 4 J. Sheekey has become *the* place for an haute version of fish and chips. 5 Collins's revamping of the bar at Claridge's has turned the dowager hotel into a hot spot for drinks.

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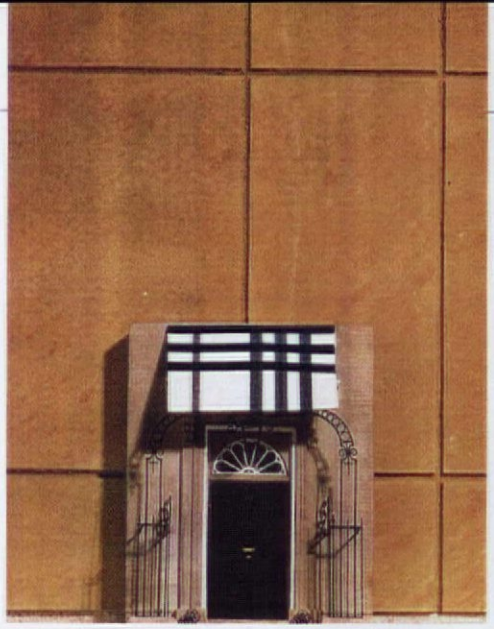
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BUZZ

Burberry's new look on New Bond Street

by Dan Shaw





After three years of running Burberry, chief executive Rose Marie Bravo is ready to redecorate. This fall, the 144-year-old company unveils its new flagship in New Bond Street. The store will be filled with all the new merchandise—from sleek women's wear by Roberto Menichetti to acid-green checked pillows—that has transformed the stodgy trench coat maker into a citadel of chic. "Burberry can be anything," says Bravo. "We are as relevant to dogs as to grandparents. We aspire to be a family brand." To attract several generations of shoppers, Bravo turned to New York interior designer Randy Ridless, with whom she had worked at Saks Fifth Avenue. "She said, 'I want it to be very English, but not eighteenth-century, and it has to have connections to our heritage,'" Ridless recalls. He ingeniously abstracted the trademark check for floors, rugs, and paneling. "Randy got the balance right between modern and traditional," Bravo says. "He gave us something beyond great taste. He gave us imagination."



Randy Ridless's concept boards included a checked awning over a traditional doorway.



Burberry clients will rest their weary feet on benches and chairs designed by Ridless, who was inspired by Dupré-Lafon.







Chief executive Rose Marie Bravo, top, with Ridless's "mood boards." Ridless designed the suitcase chest, above, based on luggage owned by the Duke and Duchess of Windsor.





Ridless made collages, above, to explain his decorating strategy, which included checked paneling and rugs, left.

rant Sofa, Ceylon Trunk

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EXTRA!



cutting class

Like Nikki Tibbles and Stephen Woodhams, Paula Pryke is a thoroughly modern London florist—a book-writing, brand-building, globe-trotting artist. "I'm part of a group who has created a new style," says Pryke, who makes architectural floral arrangements that look at home in chic flats and smart hotel lobbies. Pryke is willing to share her secrets—for a price. The Paula Pryke Flower School (paula-pryke-flowers.com) offers a bountiful assortment of classes. American tourists, she says, frequently plan their vacations to study with her. It may not be too late to register for the One Day Winter Wedding Course on November 1 (£225), or the Four Day Intensive Flower Arranging and Floristry Course that runs October 17 to 20 (£995).



cineast's hotel

Six weeks after Ian Schrager opened his white-hot Sanderson hotel last spring, Tim and Kit Kemp opened their Charlotte Street Hotel around the corner. As at the Sanderson, the lobby restaurant is filled with champagne-swilling dot-comers and pretty girls in skimpy dresses. But instead of producing a futuristic Philippe Starck decor, the Kemps have reinvented the Bloomsbury look for the twenty-first century, decorating their bedrooms with sublime wallpapers, floral curtains, and cozy reading chairs. To attract the chattering classes who discuss screenplays as if they were novels, the hotel (charlottestreethotel.com) also has a private screening room, above, which is yet another sign that movie-obsessed London is beginning to resemble Los Angeles.

ahead of the curve

"When I opened here fifteen years ago, people didn't think about buying contemporary furniture for the *home*," says Sheridan Coakley of SCP (scp.co.uk), a retail pioneer in Shoreditch. "Now every Weekend Section has huge press about contemporary furniture." What they write about is what SCP manufactures—chairs and sofas by designers like Matthew Hilton and Jasper Morrison. With art consultant Edmund Hubbard, Coakley is asking art stars like Rachel Whiteread and Julian Opie (who designed the striking Tube Station sofa, right) to make furniture, too.



CAPITAL FACE-LIFT The National Portrait Gallery is more modern than ever

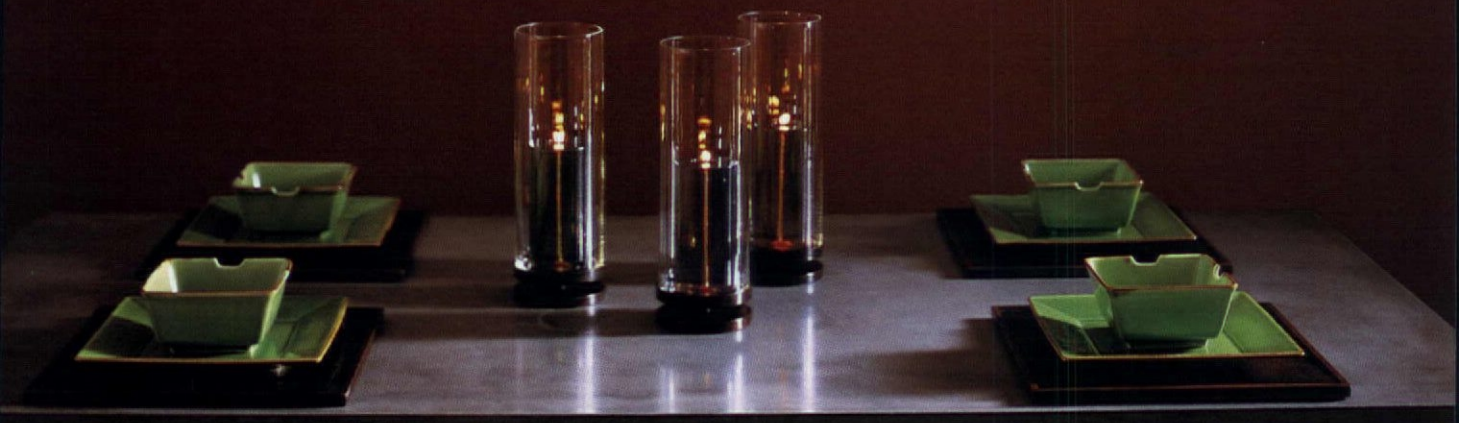




The Tate isn't the only London museum with a new look. In May, the National Portrait Gallery opened the Ondaatje wing, a strikingly contemporary addition that has a rooftop restaurant with views of Trafalgar Square. The new Balcony Gallery, left, is a copacetic space in which to study pictures of Britons who came to fame between 1960 and 1990, such as Joan Collins and Paul McCartney. But the museum hasn't abandoned its traditional constituency: Its big fall exhibition is "Escape to Eden: Five Centuries of Women and Gardens."

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EXTRA!

carry me home

On Sunday mornings, the hippest place to be is the Columbia Road Flower Market in the newly fashionable East End. Backyard gardeners from all over London come to buy annuals and perennials, which are often sold by Cockney auctioneers. For Americans, the best buy is the gray woven plastic Columbia Carrier, a large bag for toting flats of flowers. At just £3, it's the bargain souvenir of the year. Take it to a U.S. nursery or farmer's market and make everyone jealous.



bodo in paradise



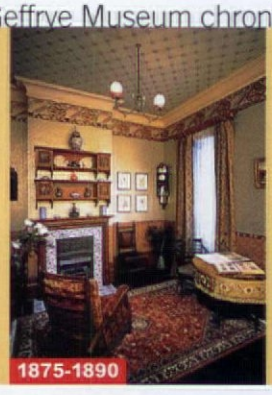


For London-based designer Bodo Sperlein, the medium is the message. Working primarily in porcelain and bone china, Sperlein has made his name creating modern tableware and lighting that make traditional craft techniques seem new. No wonder both Germany's venerable Nymphenburg, the firm famous for producing rococo figurines, and Browns, a London shop that showcases avant-garde fashion and home design, have embraced his work. In May, the collection Sperlein designed for Nymphenburg was introduced in the U.S. at Breukelen (212-645-2216), a new store in Manhattan's meatpacking district. In October, Browns (011-44-207-491-7833) hosts an exhibition of Sperlein's most recent couture collection, which he made in collaboration with jewelry designer Janice Derrick. Combining bone china and sterling silver, the work is at once more whimsical and luxurious than ever. Silver hoops circumscribe simple cylindrical vases. Sculptured bone china baskets with solid silver handles, above, are as much art as craft. And there's a fantastically sleek, three-tiered cake plate with a sterling silver pole in the center. This fall, Sperlein launches a line of hand-tooled limestone furniture, suitable for home or garden. "I don't want to make a fashion statement," he says. "For me, it's about understanding the material and pushing it to the limit."—SABINE ROTHMAN

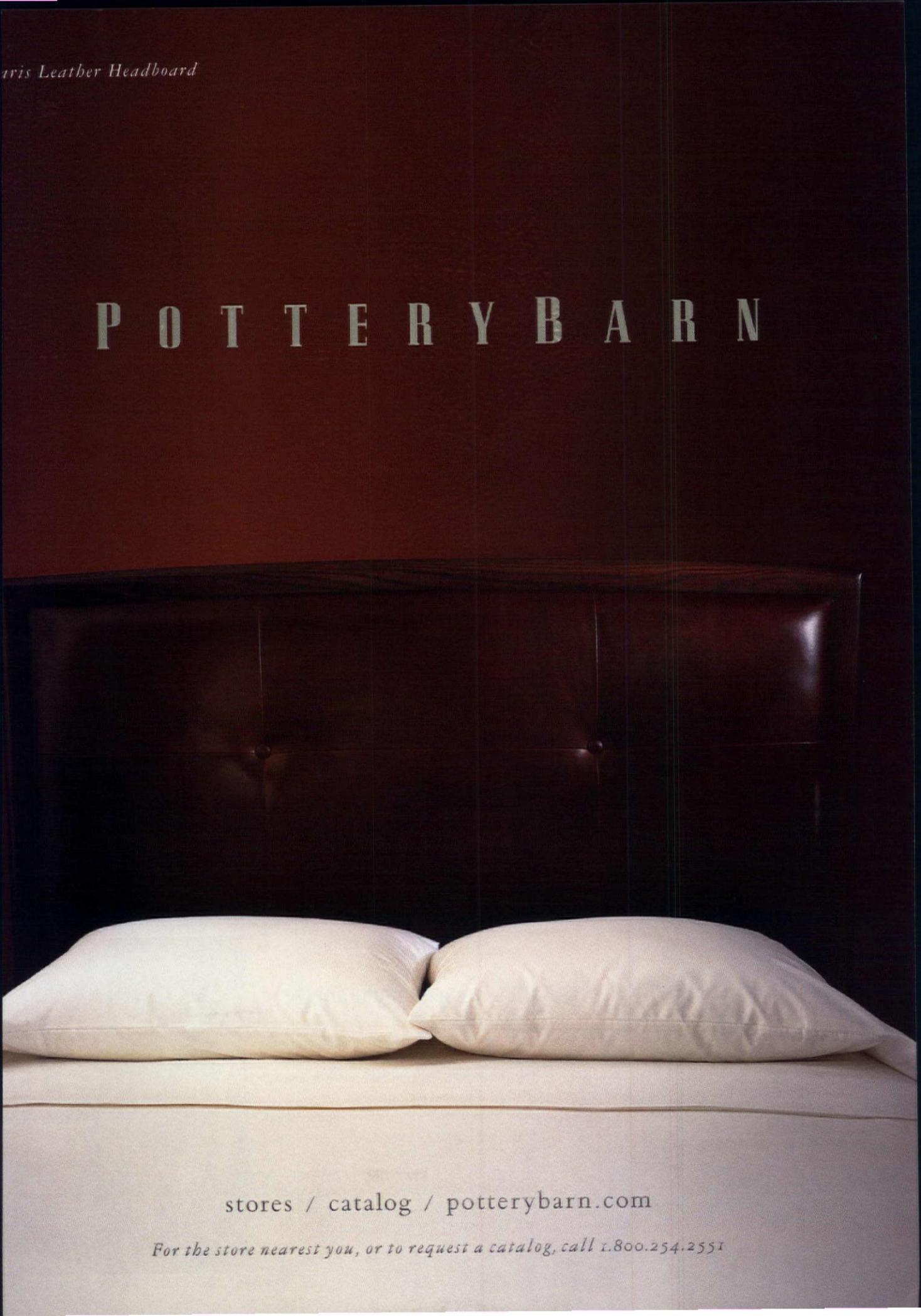
ROOMS WITH A VIEW

The Geffrye Museum chronicles four centuries of decorating

Now that London's East End is gentrified, the 86-year-old Geffrye Museum (geffrye-museum.org.uk) is on the smart set's radar screen. Devoted to the history of English domestic interiors, the Geffrye features period rooms from 1600 to the present that show how typical middle-class families have lived. While the early-Georgian and Regency rooms are scholarly and handsome, the 20th-century rooms, decorated with familiar vintage pieces, are an eerie reminder of how quickly tastes change. The too-trendy '90s loft will make you glad that we're now in the 21st century.

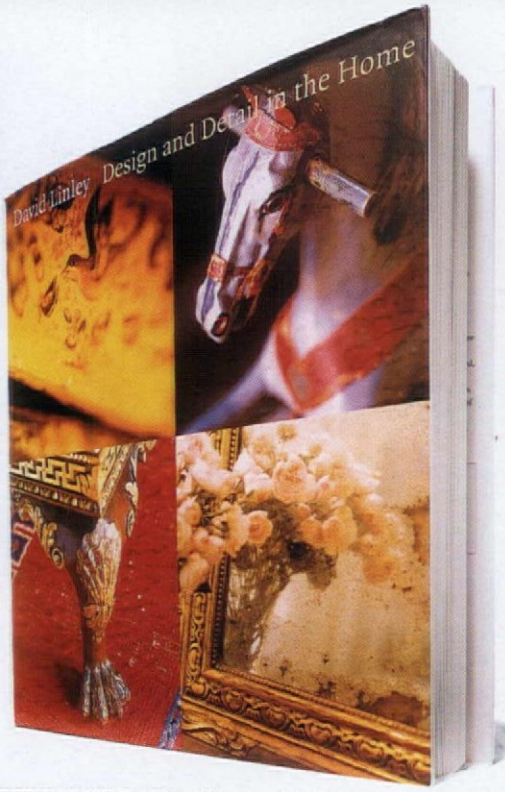




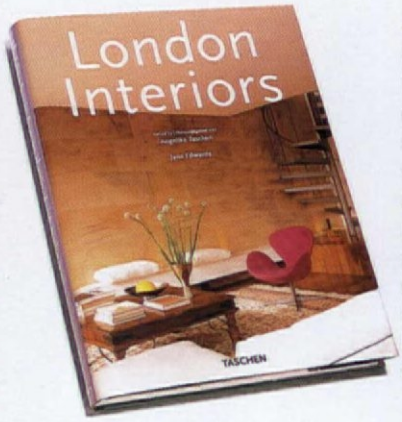

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BOOKS

by Lygeia Grace



DESIGN AND DETAIL IN THE HOME (Abrams, $49.50) Royal furniture maker David Linley tours his favorite rooms and shows that classical decorating can still seduce in a culture that's mad for modern.



LONDON INTERIORS (Taschen, $39.99) Behind the city's staid old facade lies a riot of color and energetic design. Inspiration abounds, from a painter's serene 1930s penthouse to a fashion designer's electric fuchsia living room. London is calling, and it's hard to resist.



ARTHUR HARRY CHURCH (Merrell, $45) Lush and sensual, Church's gorgeous early-20th-century botanical studies prefigure O'Keeffe's ripe irises and Mapplethorpe's erotic lilies.



LONDON ROOMS (Rockport, $45) Take a voyeuristic peek into the impossibly sleek and stylish homes of London's cool set. Stafford Cliff, Conran Design Group's former creative director, is your guide.

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SIR EDWIN LUTYENS (Abrams, $39.95) Though it covers only a fraction of the 550 projects Lutyens designed in his lifetime (1869–1944), this volume proves that the architect's interiors—comfortable and familiar, but grand—are irresistible even in this servantless age.

REQUIRED READING

interior designer kelly hoppen's favorite style books

WOLTERINCK by Marcel Wolterinck; photographs by Cees Roelofs (Terra Publishing) "Purely inspiring, sensitive pictures edited by floral designer Marcel Wolterinck. A million ideas jump into my head when I'm flipping though these pages."

CURTAINS: A DESIGN SOURCE BOOK by Caroline Clifton-Mogg (Stewart, Tabori & Chang) "Good window solutions, from the simple to the flamboyant."

LOFTS & APARTMENTS IN NYC by Matteo Vercelloni, Silvio San Pietro, and Paul Warchol (Edizioni L'Archivolto) "This is a good sourcebook for understanding how to maximize space."

MODERN: MASTERS OF THE 20TH-CENTURY INTERIOR by Jonathan Glancey (Rizzoli) "This book offers really understandable information. It is very comprehensive regarding what is considered modern."

LE BEST OF ELLE DECO edited by Gérard Pussey (D.A.P.) "A good mix of styles—this makes a great reference book and offers lots of practical decorating ideas."




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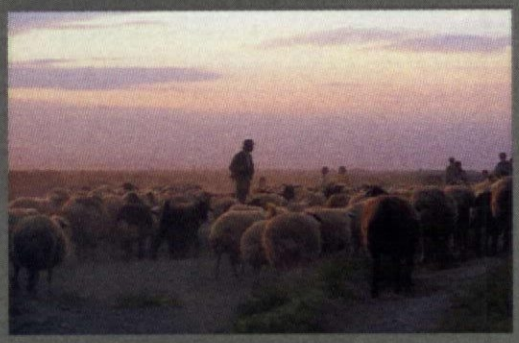

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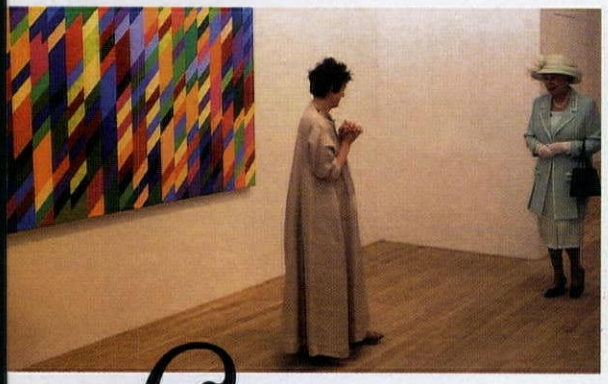
The manners and mores of a merry new metropolis

by Meredith Etherington-Smith





Prime Minister Tony Blair and, below, the queen at the Tate Modern



Every day is Friday for men, who rarely wear structured suits anymore. Yes, the Jermyn Street shirt is still with us, because, let's face it, guys still like cuff links; but the London dandy has forgotten what ties look like. His uniform (see the Sloane Square version, below) includes pressed chinos or dark jeans, suede loafers from Gucci or Joseph's stratospherically expensive Connolly shop, and lilac or bright red cashmere socks from Paul Smith or Richard James.



FRIENDS OF MINE visiting London in this first year of the new age are flabbergasted by what they see. Is this, they keep asking me, the uptight, grimy, ever so anal, gloomy, impenetrable northern city of legend? No, it most emphatically is not. London has undergone a dramatic change in the past year, and the results are certainly very, very rich, and also rather strange.

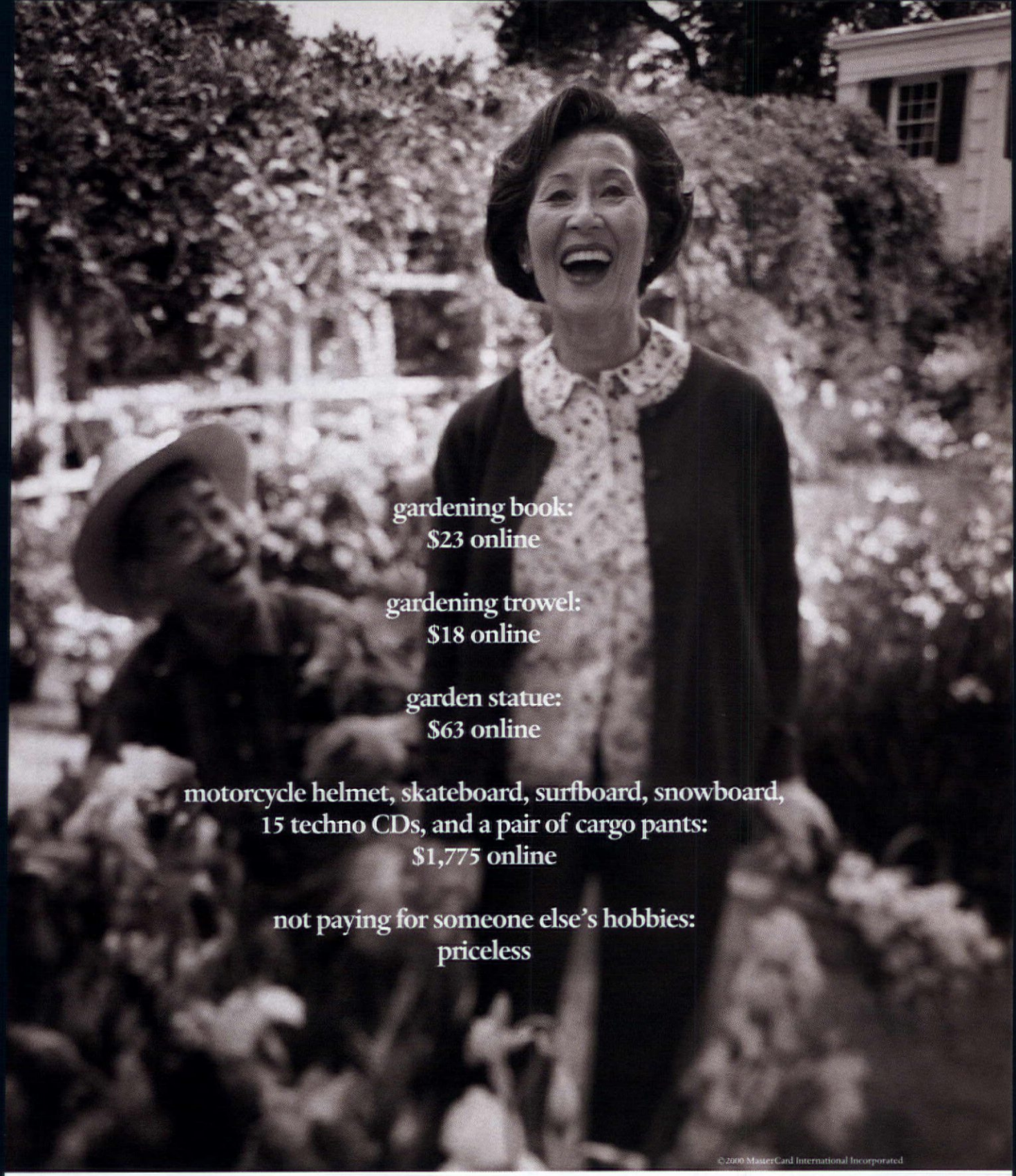
Basically, London has completely reinvented itself as a southern city with southern manners and mores. A city where vintage Krug dot-com parties in smart bars, converted from gigantic Victorian bank branches from London's foggy, countinghouse past, spill out onto pavements. A southern city with soaring glass loft complexes being built on the shores of the cleaned-up Thames.

A city whose inhabitants have abandoned layer upon layer of clothes. This summer, for instance, the de rigueur look for London ladies was only just one step from indecent exposure. In the old days, they'd have been arrested in their almost transparent chiffon dresses, no tights, tiny cardigans, spangly bags, and ubiquitous spiky mules, the clip-clopping of which, even ten years ago, would have branded the wearer as a tart.

At a recent party given by **Michael Bloomberg**, for instance, **Kay Saatchi**, wife of *über* art collector **Charles**, looked very London-now in a poppy-printed, bias-cut chiffon dress with a tiny silk cardigan trimmed in saucy poppy-colored marabout. (Mr. B. was in a suit and tie, and so was **Leonard Lauder**.)

And at designer **Gabhan O'Keeffe**'s nouveau London birthday party in **Charlotte di Carcaci**'s glorious garden studio in Old Chelsea, **Lucy Ferry** struck the right semidressed note in **Alexander McQueen**'s tartan Indian sari/pedal pushers, while always chic **Nan Kempner** got it right again in her pal Yves's hand-embroidered white peasant blouse and black capri pants. O'Keefe (who has just completed the biggest private building commission of the past 20 years in London) followed the trend, too, in a sky blue shirt, beige sharkskin jacket, and geometric BritArt tie.

BritArt is the glue and the clue to London's merry new persona. It is so hot, it sizzles. Selfridges, that staid old department store, has even wrapped itself in BritArt heroine **Sam Taylor-Wood**'s 900-foot-long mural featuring, among other nouveau London heroes and heroines, **Elton John**. And all the best parties this summer centered on BritArt, starting with the opening of the Tate Modern—**Sir Giles Gilbert Scott**'s magnificent building on the South Bank—which replaced the Chelsea Flower Show as the site of the opening bash of the London season. **Tony Blair** and the top 4,000 partied on until past midnight. So hot were the invites, they were



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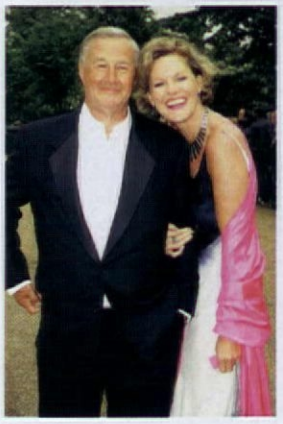
The Serpentine Gallery's recent 30th birthday party brought out 400, at a minimum of £1,000 a head, in skimpy chiffon droves to pay over £100,000 for a Mini that had been dot-painted by **Damien Hirst**—even this supreme BritArtist was astonished by the price paid. And when New York contemporary art dealer **Larry Gagosian** opened his beachhead here, nearly 2,000 people jostled to get in and shake the hand of his London henchman, **Prince Stefan Rotibor**, formerly of Christie's Contemporary.





BritArt has also defined which areas are the smartest in London. In the old days, I didn't know where Shoreditch or Hoxton were—they were grim and somewhere beyond the City. Now, a week doesn't go by without a visit to Hoxton Square's new art community, spearheaded by *gallerista* **Jay Jopling**'s new White Cube space. Jopling is a central figure in BritArt circles—he's Damien Hirst's agent and is married to Sam Taylor-Wood. And Shoreditch? The Whitechapel Art Gallery is a must, and the **Prince of Wales** has just converted an old warehouse down there as part of the work of the Prince's Foundation—the opening saw some serious American supporters, such as **Robert** and **Blaine Trump**, **Betsy Bloomingdale**, and so forth. *Le tout Londres* is flocking to see **Ralph Fiennes** as Coriolanus at the old Gainsborough film studios just down the road (Hitchcock made films there in the '30s), and checking out the hot hangout on Sunday mornings at the old Spitalfields market, now a treasure trove of handmade hippie kit and organic vegetables.

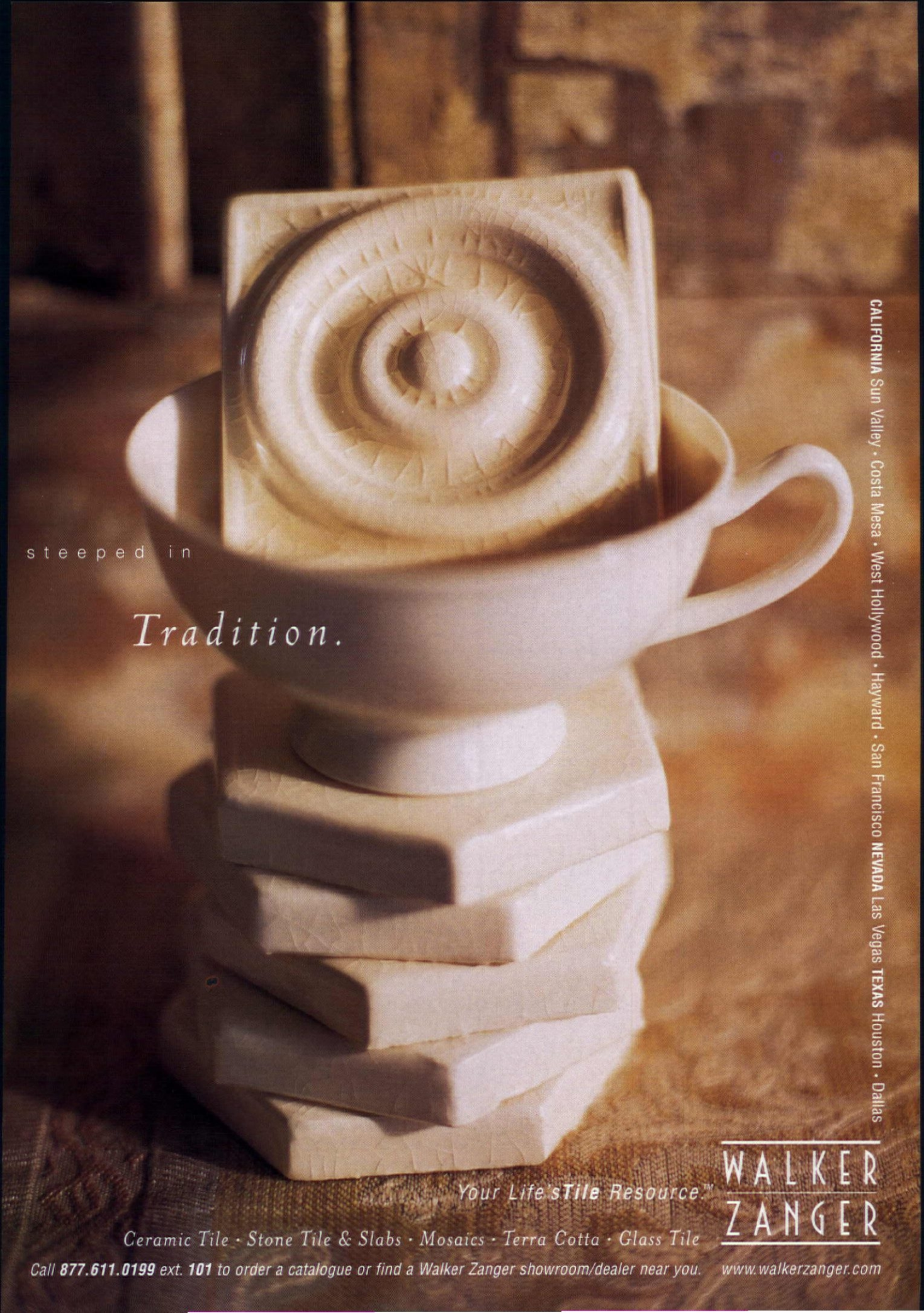




From top: Sting and Trudi Styler at the Serpentine Gallery's 30th anniversary party; Elton John and Lulu at Selfridges' gala; Mick Jagger at the Tate Modern opening; Sir Terence Conran and wife Victoria at the Serpentine bash.

BUT WHAT DOES it all mean, my visiting friends ask me, bewildered by this extraordinary new London. What I think it means is that finally, finally, Britain and its capital city have got over the post-empire blues. Okay, the map isn't nine-tenths pink anymore, but hey, Britain, freed from gloom and second-class-nation status, is undergoing a huge surge of creative energy, which manifests itself not just in BritArt but in science, in Internet technology (the Web was invented by **Tim Berners-Lee**, a Brit, after all), in fashion and the other applied arts, and notably in urban architecture.

So what I tell my friends is that finally, 47 years after the coronation of Her Majesty, Londoners are at last living in the New Elizabethan Age.

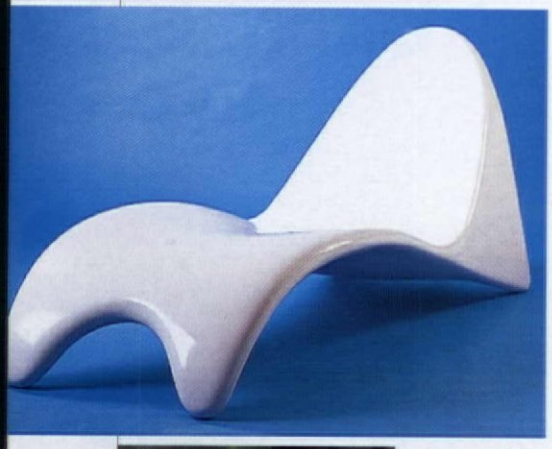

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The English are thriving under the L.A. sun

by Paul Fortune





Europeans have always had a thing for L.A., but the English have always had a *huge* thing for L.A. Chaplin, Hitchcock, Isherwood, and Hockney all found the freedom and wherewithal to become giants here. Why? I'm not quite sure. But as an Englishman who has been in lotus-eating residence for 20 years, I have my theories. Of course the climate surely beats the drear of London, but there is a certain synergy (sorry, I know we're sick of this word) that happens when the English sensibility and the frontier mentality meet. Even in the early '70s, when I first visited as a fleeing art student, there was a feeling of possibility and openness that I hadn't found anywhere else—and it was fun. There were few expatriates then, but now they're as common as SUVs.



Jenny Armit, above, is developing a following in L.A. with her contemporary furniture, including the Nude chaise longue ($3,200), top, by Elizabeth Paige Smith. ■ A chair ($9,500), right, by Nicholas Alvis-Vega, at Liza Bruce's store.

The latest wave of immigrants includes Londoner Jenny Armit, who runs a design atelier on Melrose Avenue. After sojourns in Sri Lanka, Spain, and Ireland, Armit arrived in L.A. with a global perspective, and she shows a diverse group of designers at her store. Curled up on a Matthew Hilton Glide sofa, pawing a luxurious Christine Van Der Hurd rug with her immaculately pedicured foot, Armit exudes movie star allure. "I love London," she purrs, "but I *adore* L.A. When I opened my business in London in 1989, it was a great success, but something kept pulling me back to L.A., and eventually in 1998 I moved here, and never regretted it. I've even closed the London office. This is it!" After initially shocking Angelenos, Armit's signature use of vibrant color and eccentric furniture is finding an audience. "It's funny how they were so afraid of color," she says. "Everything I saw was white or beige, but I soon fixed that."



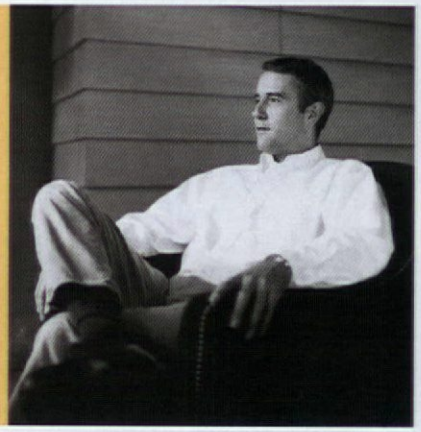
L.A. Concept(ion)

Another tea bag artist, Nicholas Alvis-Vega, who is married to fashion designer Liza Bruce, also loves L.A. "Liza and I spend time exploring its weird enclaves and corners, and find it extraordinary," he says. "Liza decided to open a store here, and I designed the interior and its furnishings." Mr. A-V's definition of furniture, I must point out, may not necessarily compare to yours. The store is an amazing, jewellike den. The furniture is unexpectedly proportioned and reminiscent of Aztec or Egyptian pieces. "My work is primarily concerned with proportion," Mr. A-V says. "It's very anti–golden mean. I hate that system of assessing proportion, so I developed my own. The tables may be so tall you can stand and lean on them, and the stools so low and squat that you trip over them. They're designed not to be moved and to exist in a splendid isolation." How very perverse. His Alice-in-Wonderland-meets-Darth-Vader's-space-lounge interior for Liza's Melrose Avenue shop is a trip you won't forget.

reed's creed

His laid-back take on luxury is ideal for L.A.

Yet another limey to be seduced by our sybaritic city is one of London's top-drawer designers, Jonathan Reed, whose clients include Rothschilds, Ralph Lauren, and Valentino. "The nineties trend was for bare minimalism," he says, "but a decade later, people feel they need things a little softer—they crave a little luxury." Coincidentally, this is exactly the style that Reed delivers flawlessly. No wonder Valentino approached him to consult on the redesign of his stores, beginning with the Beverly Hills boutique on Rodeo Drive. When Yorkshireman Reed's luxury aesthetic meets that of the notoriously glamorous Italian couturier, the outcome is sure to be *molto favoloso*. This project has given Reed L.A. fever. "Every time I go back to London, I wonder what I'm doing there, when I could be out by the pool with a margarita," he moans. So stop by the store, and if you like what you see, call Reed. He's longing for another reason to visit L.A.







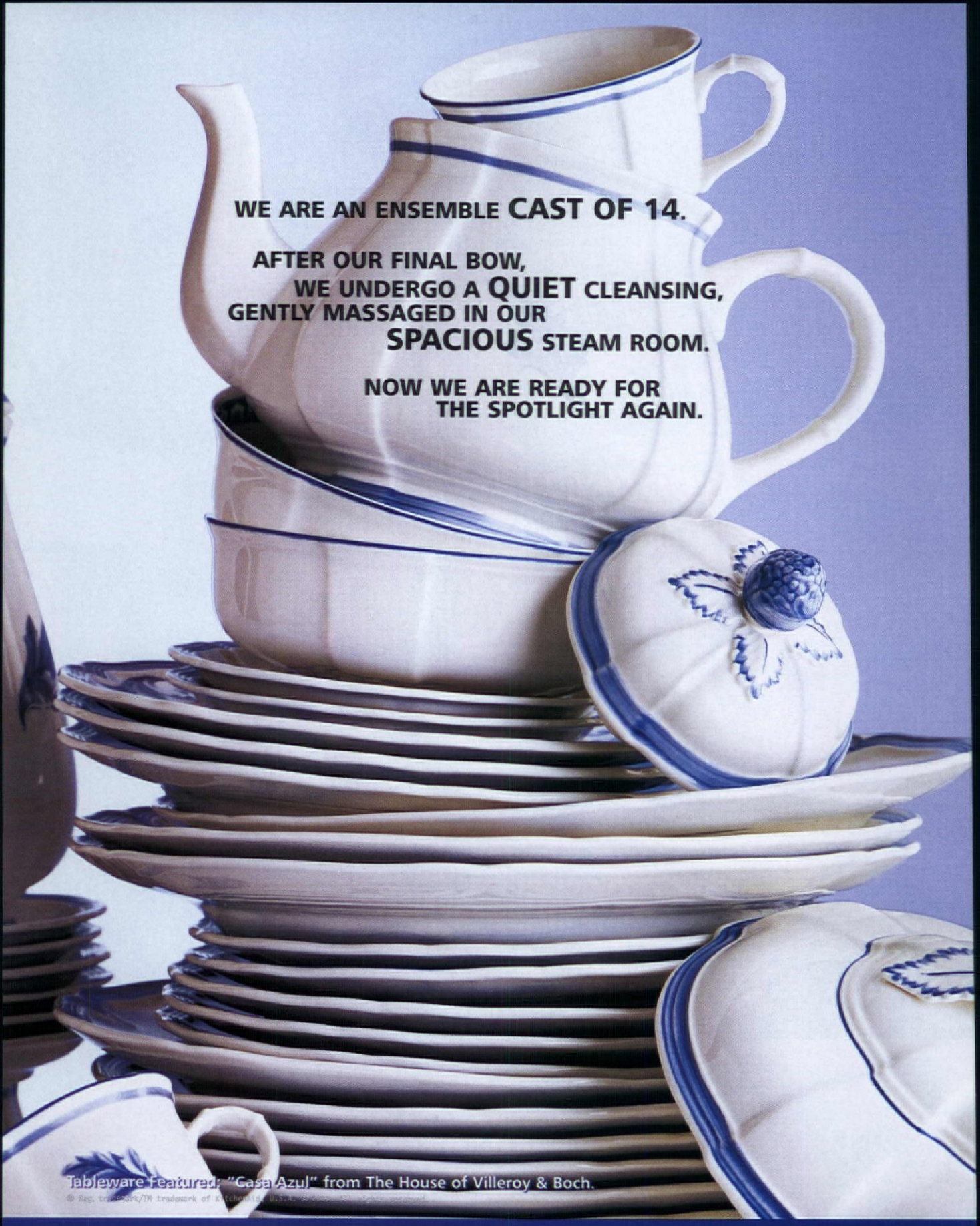
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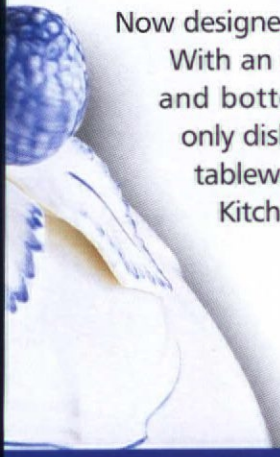


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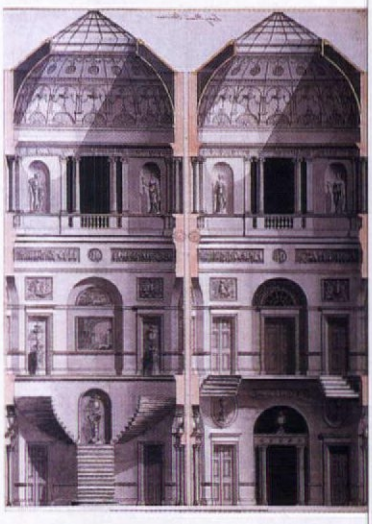
Home House is my kind of club

by Carolina Irving

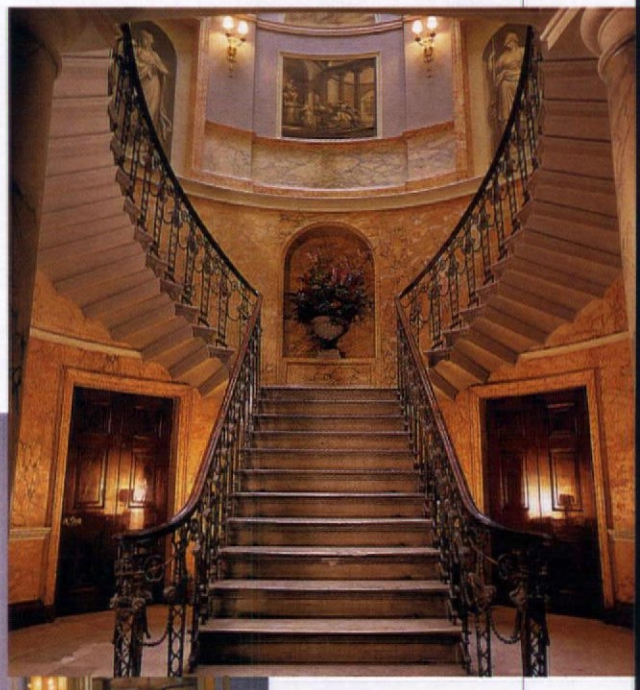


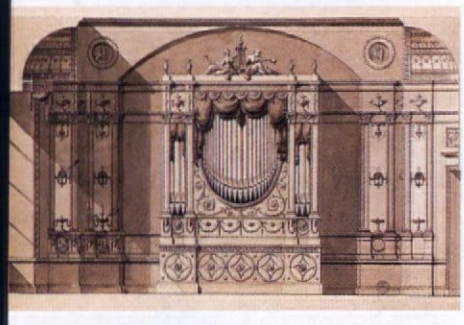
A glamorous marble and alabaster bath ordered by Courtauld in 1927

Call me old-fashioned, but I think that the private club is a wonderful institution. Doesn't everybody long for an exclusive place to meet friends, have dinner, or even spend the night? However, I can't abide decorating clichés like leather chairs, brass lamps, and dark paneling. That's why I adore the newly renovated Home House in London. The former home of the Courtauld Institute, it is a splendid place that has been brilliantly brought back to life by decorator Edward Bulmer. Designed by James Wyatt in 1772 for the indefatigably social Lady Home, the building was almost immediately revamped by the great architect Robert Adam. Among his radical additions was the stunning central atrium staircase. In the 1920s, pioneer decorator Lady Islington created an enchanting bedroom, still in use, paneled in 18th-century Chinese wallpapers. Art collector Samuel Courtauld also left his mark on the place. I could go on and on, but what I like most is that style setters like Madonna, Shania Twain, and Geri Halliwell love these traditional rooms as much as I do.



Robert Adam, above left, designed the rotunda stairs, right, in 1775, after the original house was built. Below: the same stairs today.







The charm of the club is that it feels like a house, not a hotel. In the music room, left, the designer used Adam's unexecuted 1775 design for an organ, center, and made it into a bar.



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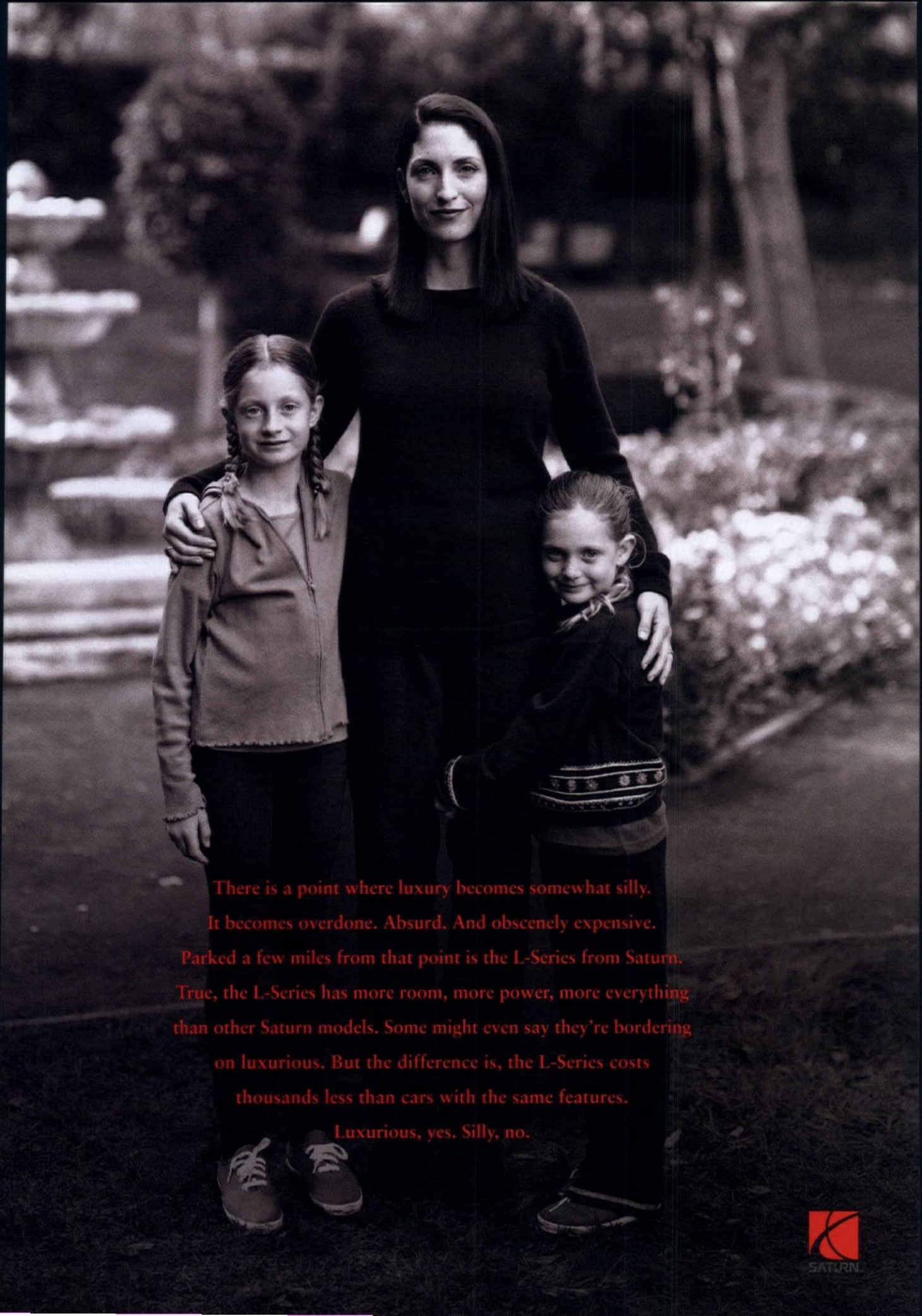


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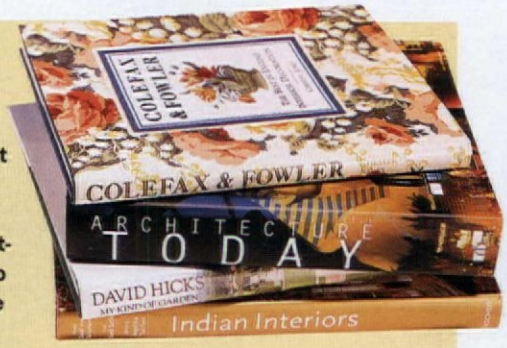


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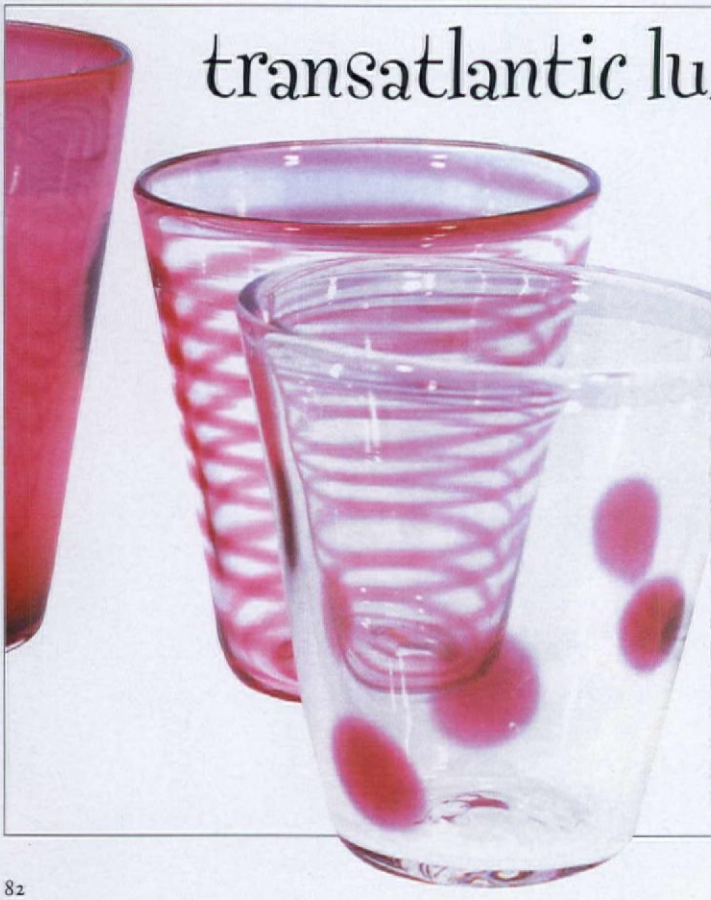
Customs and duties can make ordering from overseas E-tailers troublesome. But shopping at **harrods.com** couldn't be easier, because the operation was designed to serve a North American market. Sending a Harrods bear—$26.95 for the guardsman, left—as a gift for your Anglophile friend's child is a snap; for $3 more, your gift will be tied with a green ribbon and include a handwritten note. The site has everything from biscuits to hand-knit sweaters—it's more fun than the duty-free shop at Heathrow.

london bridges

When I need to send a thank-you gift to a British business associate, or a birthday present to my best friend's children who live in London, I log on to amazon.co.uk. The English version of the original megasite stocks an impressive selection of decorating and design books, as well as CDs, DVDs, and video games. You get the same great amazon.com service and a terribly charming E-mail confirming that your package has been dispatched by Royal Mail. —D.S.



transatlantic luxury



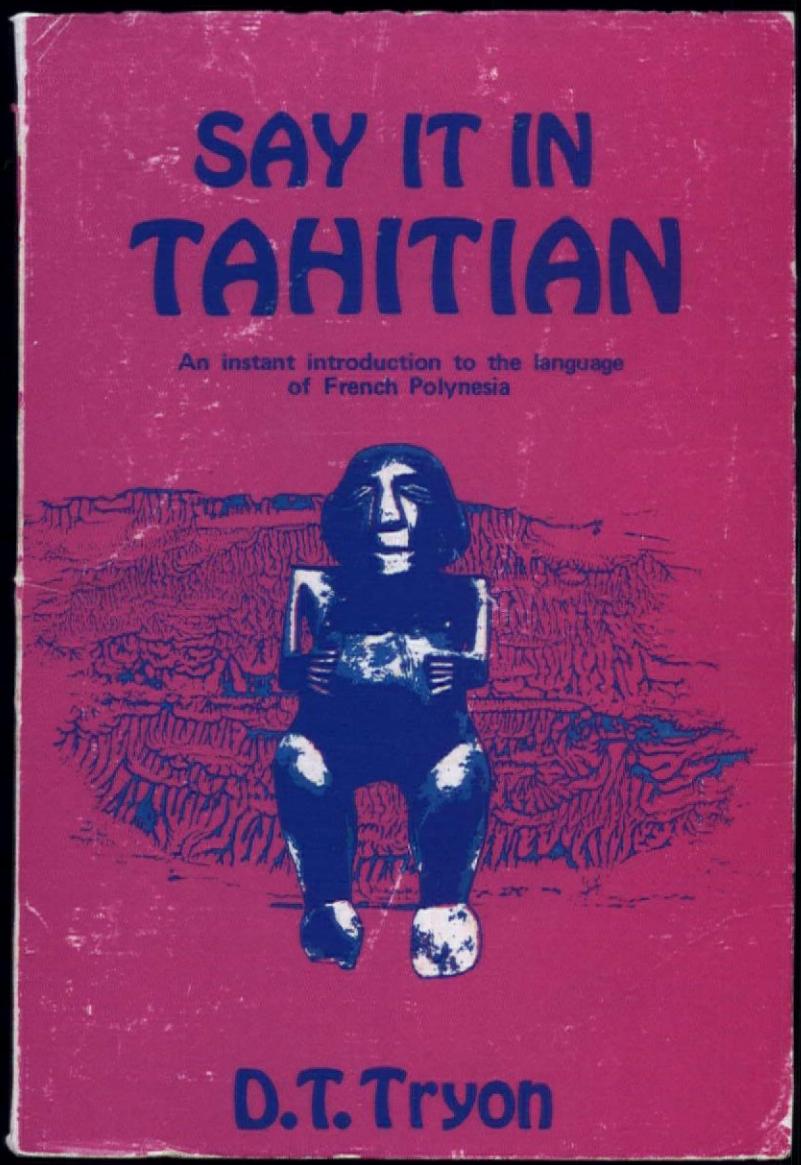
When you're stateside and craving a London shopping fix, head to **bestselections.com.** Though many of the site's boutiques are extensions of specialty shops in places like Palm Beach and Vail, there are 32 London stores and designers represented. Nina Campbell, the doyenne of country-house style, sells everything from one-of-a-kind mouth-blown tumblers, left, to pashmina pillows. You can order white organdy napkins and raffia place mats from Maryse Boxer, the Tunisian-born French designer who sells her colorful wares at her shop At Joseph on Sloane Street. The only downside? No logo shopping bags.

who knew?

A highly personal site, lesliegeddes-brown.com reports on hundreds of the very best Web sites in Britain—a portal for shoppers who like strange, distinctive, and creative merchandise. Though not every source she mentions is on-line, Geddes-Brown, who is one of England's foremost design journalists, exhaustively lists details about price, payment, delivery, and refund policy. Her house and garden picks are frequently quirky. They include tiny producers like Morgan Bellows of Dumfriesshire (011-44-1576-300-232), who do one thing brilliantly—make old-fashioned wood and brass bellows, in this case—and the-owl-barn.com, which sells such things as owl clocks and owl doormats. Another entry that caught our fancy is Baileys Home and Garden (011-44-1989-563-015), which started out dealing in architectural antiques and now sells iron items like neoclassical urns, doorstops, and Wellington boot scrapers.

—MEREDITH ETHERINGTON-SMITH

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LARDER

It's easy to bring home the flavor of India by Lora Zarubin

Say what you will about the English food revolution, some of the best eating in London is still at Indian restaurants. In the States, the fastest route to a great Indian meal is to make it yourself. The secret lies in having a few essential spices on hand. After a quick shopping trip—or a phone call—to Kalustyan's (in NYC, 212-685-3451), Spice Corner (in NYC, 212-689-5182), or Bazaar of India (in Berkeley, CA, 510-548-4110), I'm always good to go.

madras curry

I use this **aromatic blend (a)** from the Spice Corner in New York in any recipe that calls for curry. It is also a wonderful seasoning for chicken or lamb. I rub it on my meat before roasting for an infusion of Indian essence.



goda masala

This **spice mix (d)** is fabulous for roasting fish or in a vegetable stir-fry. In 1 tsp. peanut oil, sauté until light brown a 1-in. piece of cassia stick, seeds from 5 cardamom pods, 5 cloves, 2 bay leaves, 3 allspice seeds, 2 tsp. white sesame seeds, 2 tsp. coriander seeds, 2 Tbsp. coconut flakes, and 2 Tbsp. white poppy seeds. Cool. Grind until fine.

toor dal

Easy to cook and delicious, **toor dal (g)** is one of my favorite lentils. To jazz up this star of the Indian table, I like to add **serrano chiles (e)**, **black mustard seeds (k)**, and **black cumin seeds (f)**—though I am mostly faithful to the miraculous recipes in Monisha Bharadwaj's *The Indian Spice Kitchen* (Dutton).

shrikhand

Creamy, intense, and delicious, this dessert calls for yogurt with the whey removed, which you can buy at most Indian groceries or make yourself. Finely grind 1½ tsp. loosely packed **saffron strands (c)**, 1 tsp. **cardamom seeds** removed from pods **(b)**, ¼ tsp. ground nutmeg, and ¼ cup sugar. Mix this blend into 2 cups of the yogurt. Fold in another ½ cup sugar. Refrigerate for 1 hour; stir until well blended. Serve chilled.



lora's pulao

For the simple rice dish called *pulao*, I use a baby Basmati, **kalijeera (l)**. I sauté a 2-in. piece of **cassia stick (h)**, 20 fresh **curry leaves (j)**, 2 tsp. **black mustard seeds (k)**, 1 tsp. loosely packed **saffron threads (c)**, and 1 or 2 **dried red chilis (i)** in 2 tsp. of olive oil. When the mustard seeds pop, I add 1 cup washed rice, 2 cups boiling water, and 1 tsp. salt. Bring to a boil, then reduce to a simmer. Cover. Cook for 20 minutes. Fluff with a fork and serve.

HOUSE & GARDEN

LONDON SHOPPING GUIDE

Because the shopping scene in London has never been so exciting, we've put together a guide to our favorite new shops for garden and home, plus a few old standbys that even the trendiest souls can't resist. Of course, we couldn't include everything, but part of the fun is making your own discoveries. So jump in!

PRODUCED BY SABINE ROTHMAN AND SUZANNE SLESIN
PHOTOGRAPHED BY JAMES BEDFORD
STYLED BY ADAM GLASSMAN
ILLUSTRATIONS BY MARTIN HAAKE

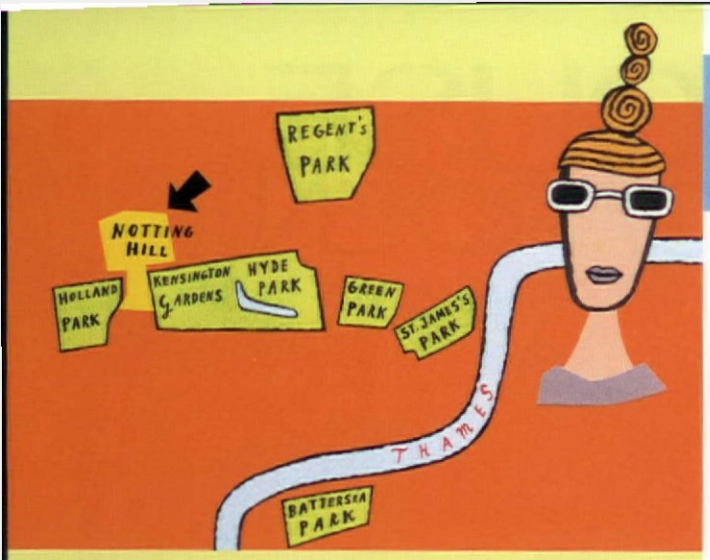
Getting around London isn't easy

Even those who were born and bred there rely on the *A-Z* street atlas, which shows each little alleyway and every twist and turn. Although we suggest Pickett Fine Leather's stylish suede-bound version (see West End, #9), more utilitarian copies can be found for a few pounds in bookstores and newsstands all over the city.



notting

From Portobello Road's



TUBE STOP **Holland Park, Notting Hill Gate, Westbourne Park, Ladbroke Grove**
NEAR **Portobello Road Market, Kensington Gardens**

1 On Golborne Road, at the northern end of Portobello, dealers offer affordable high style. One of the best is **LES COUILLES DU CHIEN** (65 Golborne Road, W10, 020-8968-0099), for 1950s lights, Murano chandeliers, and all sorts of other quirky things. 19th-century mirrors and French Provincial shop fittings are some of the dramatic finds at **MAC** (#86, 020-8960-3736). At **WARRIS VIANNI & CO.** (#85, 020-8964-0069), indulge your passion for rich Indian fabrics.

2 **THE JACKSONS** is a mod squad fave, especially for its zebra-print and Lucite chairs. 5 All Saints Road, W11. 020-7792-8336.

3 **CELIA BIRTWELL** has been around for a long time, but her printed fabrics are fresh and fun. 71 Westbourne Park Road, W2. 020-7221-0877.

4 It's Murano-mania at **CARDEN CUNIETTI**, with luminous blown-glass dinnerware and lighting. 83 Westbourne Park Road, W2. 020-7229-8630.

5 Blenheim Crescent is home to **THE TRAVEL BOOKSHOP** (13-15 Blenheim Crescent, W11, 020-7229-5260), the inspiration for Hugh Grant's *Notting Hill* establishment; it also boasts **GARDEN BOOKS** (#11, 020-7792-0777), equally good in its field. **BOOKS FOR COOKS** (#4, 020-7221-1992) is a feast for the mind and palate, with about 10,000 cookbooks and a test kitchen/café.

6 Three of **GRAHAM & GREEN**'s four locations are neighborhood stalwarts, but they feel like exotic bazaars. 4, 7, and 10 Elgin Crescent, W11. 020-7727-4594.

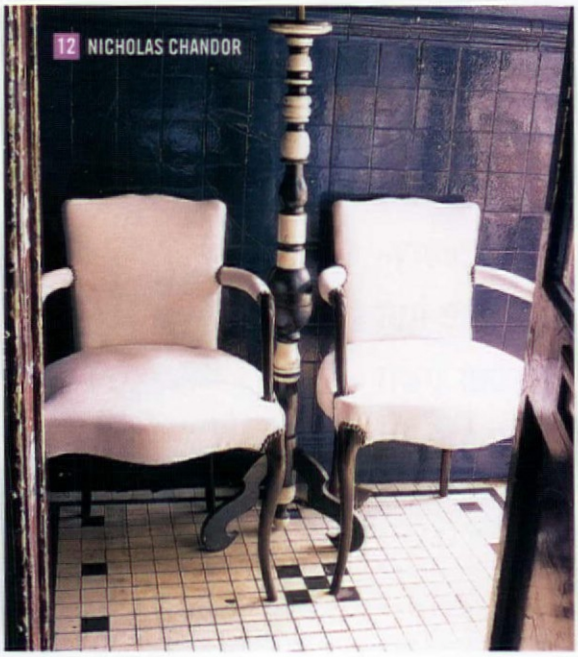
7 Our food editor calls **SUMMERILL & BISHOP** the best kitchen store in London, which doesn't preclude their stocking the most elegant feather dusters. 100 Portland Road, W11. 020-7221-4566.

8 Even if you don't spot celebrity client Cate Blanchett shopping at **MYRIAD ANTIQUES**, French country furniture and curtain rods with dramatic finials make the trip worthwhile. 131 Portland Road, W11. 020-7229-1709.

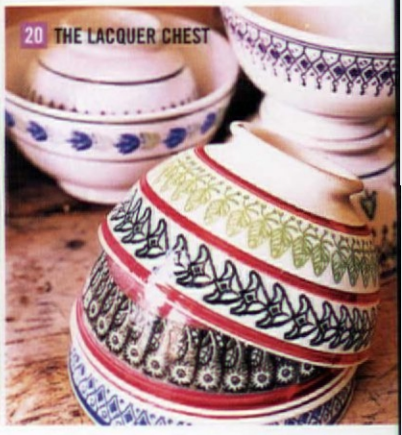
9 **THE CROSS** is a must-see for Allegra Hicks's caftans and such whimsies as beaded mosquito nets. 141 Portland Road, W11. 020-7727-6760.

10 **CATH KIDSTON**'s "rad-pretty" floral prints make her the hip Laura Ashley. 8 Clarendon Cross, W11. 020-7221-4000.

11 Pairing strong geometry and tactile materials, Ahmed Sidki's handcrafted







hill

traditional modern/contemporary garden must-see

antiques to cutting-edge boutiques, ultrahip Notting Hill has it all

furniture astonishes at **BOWWOW**. 70 Princedale Road, W11. 020-7792-8532.

12 **NICHOLAS CHANDOR**'s sophisticated Continental antiques are welcome on the British Isles. 4A Ladbroke Grove, W11. 020-7229-4044.

13 Billed as a "modern Mecca for those who appreciate beauty," **VESSEL** exhibits ceramic work by artists such as Jonathan Adler and Ted Meuhling. 114 Kensington Park Road, W11. 020-7727-8001.

14 Westbourne Grove is one of London's hottest shopping strips, packed with boutiques, including: **SOLARIS@MILIO** (170 Westbourne Grove, W11, 020-7229-8100), where the owners' taste runs the gamut from Gustavian sofas to plastic 1960s chairs; **OGIER** (#177, 020-7229-0783), where lighting shines; **SHEILA COOK** (#184, 020-7792-8001), known for antique textiles; **DAVID CHAMPION**'s shop (#199, 020-7727-6016), with a wild mix that might include African masks, Australian seed pods, and European baubles; **CHRISTOPHER FARR** (#212, 020-7792-5761), a beacon in the world of modern carpets; **SPACE BOUDOIR** (#214, 020-7229-6533), for glamorous silk-satin bed linens; and Liliane Fawcett's **THEMES & VARIATIONS** (#231, 020-7727-5531), with rare 20th-century furniture. Also, check out **WILD AT HEART**'s traffic-stopping traffic island. (Turquoise Island, #222, 020-7727-3095.)

15 Turn onto Ledbury Road and the chic just doesn't stop. At **J & M DAVIDSON** (42 Ledbury Road, W11, 020-7313-9532), France and Morocco meet (again) with surprising modernity amid leather poufs and toile-de-Jouy bed linens. **SIMON FINCH** (#61A, 020-7792-3303), the rarest of rare-book dealers, displays first editions on space-age shelves by Marina Chan. Elegant **B & T ANTIQUES** (#79-81, 020-7229-7001) sparkles with mirrored Deco furniture and crystal lighting.

16 Furniture and interior designer Jinanne Abou-Seoud's home doubles as **JINAN**, a unique store for contemporary design. 2 Talbot Road, W2. 020-7229-9006.

17 Go with **FLOW**'s refined, contemporary, mostly British crafts. Highlights include glass bowls by Marianne H. Buus, a favorite of Tony Blair's. 1-5 Needham Road, W11. 020-7243-0782.

18 Head to **SEAN ARNOLD SPORTING ANTIQUES** for amazing model boats and vintage cricket bats. 1 Pembridge Villas, W2. 020-7221-2267.

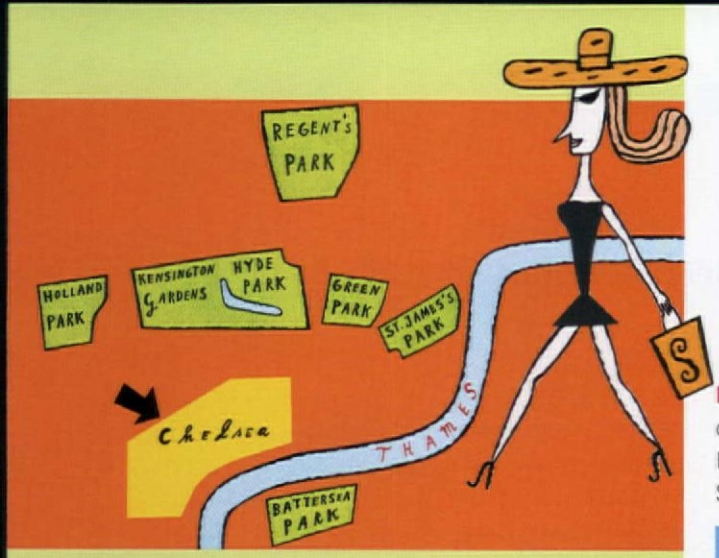
19 On Hereford Road, visit **BOWLES AND LINARES** (32 Hereford Road, W2, 020-7229-9886) for the full line of furniture and accessories by this designing duo. High-concept **MISSION** (#45, 020-7792-4633) explores "commerce and culture," which basically means they sell contemporary design in any form.

20 South of Notting Hill Gate, **THE LACQUER CHEST** is worth a small detour for their antique china. 75 Kensington Church Street, W8. 020-7937-1306.


8 MYRIAD ANTIQUES


14 WILD AT HEART


14 SPACE BOUDOIR



chels

Sloane Square is the gateway

TUBE STOP **Sloane Square, South Kensington, West Brompton, Fulham Broadway**
NEAR **Royal Hospital, Chelsea Physic Garden, Cheyne Walk**

1 **ALBRISSI**, owned by a former partner of the late great Alessando Albrizzi, still sells some of his jet-set furniture, in a rich, worldly combination that includes contemporary classics, rustic 18th- and 19th-century pieces, and African textiles. 1 Sloane Square, SW1. 020-7730-6119.

2 Next door, **DAVID MELLOR** offers stunning cutlery of his own design. 4 Sloane Square, SW1. 020-7730-4259.

3 **THE GENERAL TRADING COMPANY**, in its new location as of September, is a Sloane Ranger's choice for formal china and silverware. 2-4 Symons Street, SW3. 020-7730-0411.

4 Experience the maximal style of Nicky Haslam, a decorator for rock stars and royalty, at his shop, **NH DESIGN**, where the 18th and 20th centuries mingle. 91 Lower Sloane Street, SW1. 020-7730-0808.

5 New York design's It girl, Jennifer Post, loves the minimalism of **INTERIORS BIS**, which features designers such as Mark Harvey. 60 Sloane Avenue, SW3. 020-7838-1104.

6 At interior designer **MICHAEL REEVES**'s chic new shop, we admire his tailored sofas and sinuous lamps. 91a Pelham Street, SW7. 020-7225-2501.

7 **PAINT LIBRARY** puts a new spin on wallpaper and paint. 5 Elystan Street, SW3. 020-7823-7755.

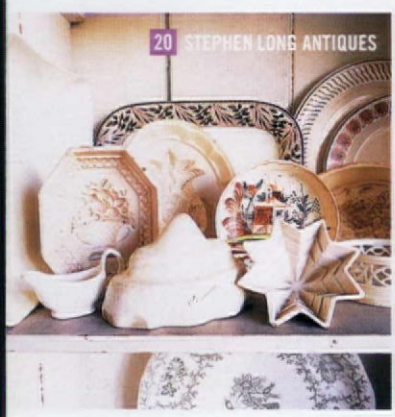
8 **KARA KARA** commissions lovely work—from teapots to textiles—by Japanese artisans. 2A Pond Place, SW3. 020-7591-0891.

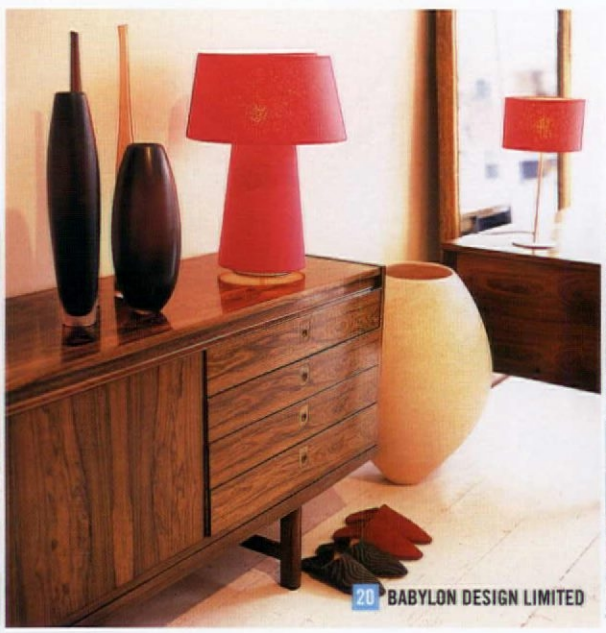
9 Plot your personal Sissinghurst with gear from **THE CHELSEA GARDENER**. 125 Sydney Street, SW3. 020-7352-5656.

10 At **REED CREATIVE SERVICES**, elegant furniture that draws from craft traditions makes the most of natural materials. By appointment only. 151a Sydney Street, SW3. 020-7565-0066.

11 On Fulham Road, first stop at **THE CONRAN SHOP**, the jewel in Sir Terence's crown. (Michelin House, 81 Fulham Road, SW3, 020-7589-7401.) Then, check out **GORDON WATSON LIMITED** (#50, 020-7589-3108), the in place for 1940s decorative accessories.

12 **NEISHA CROSLAND**'s (137 Fulham Road, SW3, 020-7589-4866) new boutique will showcase her scarves, handbags, and innovative wallpaper, starting in September. And, take a look at **OGGETTI** (#143, 020-7584-9808), which specializes in kitchenware from Alessi and its ilk.







ea+

traditional | modern/contemporary | garden | must-see

o Chelsea and its environs—ground zero for decorators

13 **HEMISPHERE** deserves a special mention. It's a top source for 1940s and 1950s furniture by masters such as Jean Royère. 173 Fulham Road, SW3. 020-7581-9800.

14 Punks once ruled Kings Road, but it is now aswarm with decorators. Fight clutter with chic leather storage boxes from **THE HOLDING COMPANY** (241-245 Kings Road, SW3, 020-7352-1600). At **DESIGNERS GUILD** (#267-271, 020-7243-7700), embrace the romantic modernism of Tricia Guild's colorful bed linens and simple furniture. **OSBORNE & LITTLE** (#304-308, 020-7352-1456) is synonymous with decorating. Treat yourself to a trip to the showroom. **LEYLAND SDM** (#335-337, 020-7352-4742) is a hardware store that's hard to beat, with ladders fit for Jacob. **WILLIAM YEOWARD** (#336, 020-7351-5454) sells traditional crystal that clearly sparkles. Hit **AERO** (#347-9, 020-7351-0511), a one-stop megashop for furnishing the contemporary home. We'd sign off on **TIMNEY FOWLER**'s (#388, 020-7352-2263) signature fabrics and wallpaper printed with black-and-white 18th-century engravings—chic and fun!

15 Heading southwest, Old Brompton Road turns into Lillie Road, with an enclave of antique shops, including: **291 ANTIQUES AND DECORATIVE SPECIALISTS** (291 Lillie Road, SW6, 020-7381-5008), for a little bit of everything; and **HELRAY** (#295, 020-7381-5277), for garden ornaments at good prices.

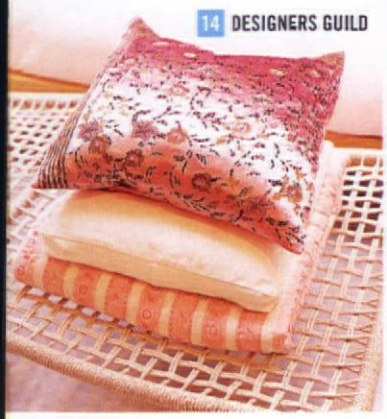
16 At the southwest end of Kings Road, it's antiques galore. Among the best are **JEAN BROWN ANTIQUES** (515 Kings Road, SW10, 020-7352-1575), for unusual large-scale pieces; **THE FURNITURE CAVE** (#533, 020-7351-3813), where a number of dealers sell fine furniture; **GUINEVERE ANTIQUES** (#574-580, 020-7736-2917), where the choices range from 19th-century ivory urns to Kangxi porcelain; **CHARLES EDWARDS ANTIQUES** (#582, SW6, 020-7736-8490), for antique reproductions; and **PIMPERNEL & PARTNERS** (#596, 020-7731-2448), with a mix, from Depression glass to 19th-century chairs that are reupholstered in calico.

17 The **SANDERSON** showroom sits in the middle of this stretch, an oasis of damask, brocade, and William Morris prints. The Plaza, 535 Kings Road, SW10. 020-7376-7100.

18 The **CHELSEA HARBOUR DESIGN CENTRE** means one-stop shopping for the trade, but laypeople are welcome. Jantar Mantar, Wendy Cushing Trimmings, Lee Jofa, and Christine Van Der Hurd are some of the showrooms to visit. Chelsea Harbour, Lots Road, SW10. 020-7351-4433.

19 In a new showroom adjacent to their design studio, **TODHUNTER EARLE** will display their quietly glamorous wares, such as blown-glass lamps with suede shades. By appointment only. Chelsea Reach, 1st Floor, 79-89 Lots Road, SW10. 020-7349-9999.

20 Head back to Fulham Road for **BABYLON DESIGN LIMITED** (301 Fulham Road, SW10, 020-7376-7255), a cool spot for modern furniture; and **STEPHEN LONG ANTIQUES** (Albion House, #348, 020-7352-8226), which gives *tchotchke* new meaning. All kidding aside, it's a great find for antique china.


14 DESIGNERS GUILD


16 PIMPERNEL & PARTNERS


13 HEMISPHERE

knightsbri

Knightsbridge and its equally posh



TUBE STOP **Knightsbridge, South Kensington, Sloane Square, Hyde Park Corner**
NEAR **Victoria and Albert Museum, Belgrave Square, Victoria Station**

1 **HARRODS** remains a shopper's mecca for the food halls and the incredible new contemporary furniture department, which showcases reproductions of Italian avant-garde furniture from the 1960s and 1970s. 87-135 Brompton Road, SW1. 020-7730-1234.

2 Patsy and Edina of *AbFab* fame liked to weave their way through fashionable **HARVEY NICHOLS**, and you will too. Head to the fourth floor for home design. 109-25 Knightsbridge, SW1. 020-7235-5000.

3 Displaying work by young artists alongside cool clothing, **EGG** is a touchstone of the New London. 36 Kinnerton Street, SW1. 020-7235-9315.

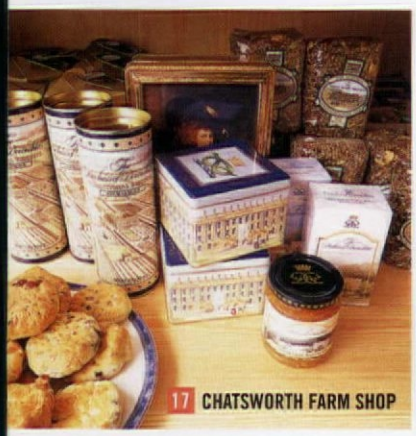
4 **FILIPPA & CO.** specializes in 18th-century Gustavian furniture and warms our hearts with beautiful, tiled wood-burning stoves. 51 Kinnerton Street, SW1. 020-7235-1722.

5 Walton Street runs from Beauchamp Place to Draycott Avenue, at the border of Chelsea. At the upper end of the street, choose your favorite crewel from **CHELSEA TEXTILES** (7 Walton Street, SW3, 020-7584-0111), then move on to **NINA CAMPBELL** (#9, 020-7225-1011), where the wares include great baby gifts and laminated trays. **STEPHANIE HOPPEN** (#17, 020-7589-3678) has what you need for a gracious home, from crystal candlesticks to tasteful watercolors. **DRAGONS OF WALTON STREET** (#23, 020-7589-3795) sells hand-painted furniture, fit even for a little princess's nursery. **TAPISSERIE** (#54, 020-7581-2715) proves that embroidery can be both traditional and modern.

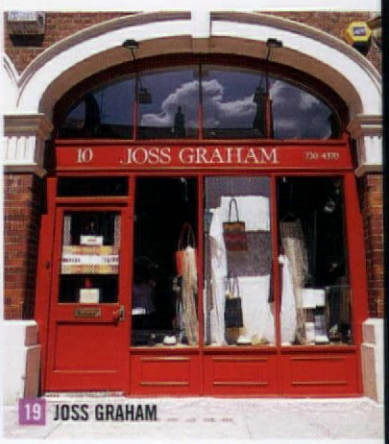
6 Farther down Walton Street, near Draycott Avenue, pick up pomegranate soap or herbal remedies from London's branch of the Florentine apothecary **FARMACIA SANTA MARIA NOVELLA** (117 Walton Street, SW3, 020-7460-6600). At **THE MONOGRAMMED LINEN SHOP** (#168, 020-7589-4033), it's your initials on anything. At **NÔM** (#150, 020-7584-4158), the Zen vibe, perfect pebbles, and colorful teacups send stylists into a shopping frenzy. At **ANDREW MARTIN** (#200, 020-7225-5103), you'll swoon over fabrics, and Buddhas in all shapes and sizes.

7 **MARYSE BOXER AT JOSEPH** serves up casual elegance, from silk sleeping bags to Moroccan-style glasses perfect for sipping mint tea. 26 Sloane Street, SW1. 020-7245-9493.

8 If you've got a nose for luxury,


17 CHATSWORTH FARM SHOP


7 MARYSE BOXER AT JOSEPH



19 JOSS GRAHAM

dge+

traditional | modern/contemporary | garden | must-see

neighbors, Brompton and Belgravia, offer shopping fit for royalty—rock or real

don't miss out on **JO MALONE**'s bath oils, body lotions, and popular skin-care line. The Lime Basil & Mandarin scent is a winner. 150 Sloane Street, SW1. 020-7730-2100.

9 Park Avenue decorators dream of **JANE CHURCHILL**'s timeless checks and pictorial prints. We'd take home the Tamora fabric, embroidered with floral baskets, any spring day. 151 Sloane Street, SW1. 020-7730-9847.

10 **MOYSES STEVENS** is an old-fashioned florist, but often there's nothing better than a traditional English arrangement. 157-158 Sloane Street, SW1. 020-7259-9303.

11 **DAVID LINLEY**'s pedigree adds to the allure of his classic handcrafted furniture, but even on their own, his designs exude aristocracy. 60 Pimlico Road, SW1. 020-7730-7300.

12 Visit **ARTHUR BRETT & SONS** for cleverly extending circular and oval dining tables with a 19th-century look. 103 Pimlico Road, SW1. 020-7730-7304.

13 **HILARY BATSTONE ANTIQUES** is one of the best for European decorative arts from the 18th, 19th, and 20th centuries, with beautiful Deco pieces and Venetian mirrors. 8 Holbein Place, SW1. 020-7730-5335.

14 **BENNISON FABRICS** are adapted from 18th- and 19th-century French and English documents—and faded to perfection for a country manor or a sophisticated town house. 16 Holbein Place, SW1. 020-7730-8076.

15 Does a George II bookcase strike your fancy? Check out **CHRISTOPHER GIBBS**, where large 18th-century English furniture is tucked away on a little side street. 3 Dove Walk, off Pimlico Road, SW1. 020-7730-8200.

16 People in glass houses know how it is. If *you* don't throw stones, visit the **MARSTON & LANGINGER** showroom, for a conservatory or for tasteful Victorian-inspired garden furniture. 192 Ebury Street. SW1. 020-7881-5700 (conservatory); 020-7881-5717 (furniture).

17 Groceries get the royal treatment at the **CHATSWORTH FARM SHOP**, where the Duchess of Devonshire sells eggs from her own flock and all the meat has been "compassionately farmed." 54/56 Elizabeth Street, SW1. 020-7730-3033.

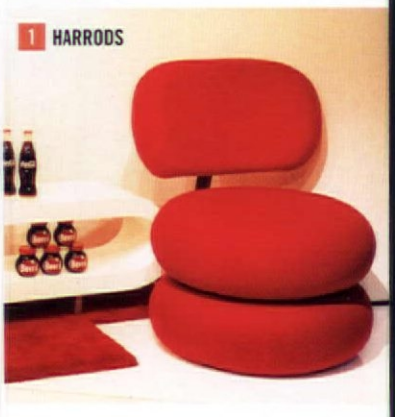
18 An Uzbekistani official once told Omar, the owner of **TURKMEN GALLERY**, that he hadn't seen such an eye-popping assortment of 19th- and early-20th-century *ikat* silks from that region, even on his home turf. We believe him. 8 Eccleston Street, SW1. 020-7730-8848.

19 Indulge in the the subcontinent's luscious textiles at **JOSS GRAHAM ORIENTAL TEXTILES**, where 18th-century antiques hang next to avant-garde sarongs. Graham, who caters to collectors as serious as he is, likes the juxtaposition. 10 Eccleston Street, SW1. 020-7730-4370.

20 Head north to St. James's for hats that are confections of feather and flash; or play Charles Lindbergh or Amelia Earhart in one of the leather helmets (with goggles) from **JAMES LOCK & CO.** 6 St. James's Street, SW1. 020-7930-8874.


3 EGG


6 NÔM


1 HARRODS


12 CONRAN COLLECTION



19 JAMES SMITH & SONS


5 BROWNS

1 To the west of Marylebone, **ALFIE'S ANTIQUES MARKET**, (13-25 Church Street, NW8, 020-7723-6066), a fairly inexpensive place for 18th- and 19th-century antiques that has recently added some 20th-century dealers, anchors a hopping strip. The **GALLERY OF ANTIQUE COSTUME & TEXTILES** (#2, 020-7723-9981) is an established source of 17th- to 20th-century silk and brocades. **TARA** (#6, 020-7724-2405) has all manner of quirky, twiggy furniture. One of the city's best Deco dealers is **BIZARRE** (#24, 020-7724-1305). **NORTH WEST EIGHT** (#36, 020-7723-9337) mixes Deco, 18th-century, and Gustavian furniture.

2 Marylebone High Street is on the upswing with **VV ROULEAUX** (6 Marylebone High Street, W1, 020-7224-5179), where passementerie is far from passé; **THE CONRAN SHOP** (#55, 020-7723-2223), a tour de force for today's home; **SIXTY 6** (#66, 020-7224-6066), a mad mix of fashion and housewares for young sophisticates; and **CENTURY** (#68, 020-7487-5100), worth a pilgrimage for contemporary and mid-century American design.

3 On Wigmore Street, cooks eat up *cous-coussiers, croquembouche* molds, and more rudimentary tools from **DIVERTIMENTI** (45-47 Wigmore Street, W1, 020-7935-0689). At **MINT** (#70, 020-7224-4406), there's a fabulous, unexpected mix, from Japanese baskets to modular toys. And worship Aalto at **SKANDIUM** (#72, 020-7935-2077), a temple to Scandinavian design.

4 **SELFRIDGES** is better than ever, with distinct boutiques for companies such as Baker and SCP. 400 Oxford Street, W1. 020-7629-1234.

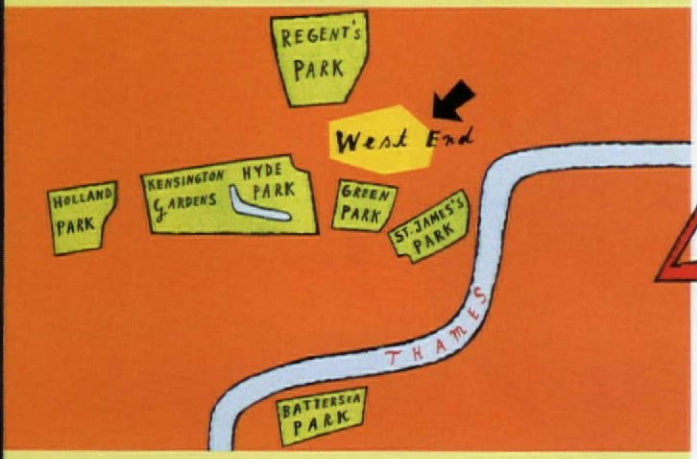
5 **BROWNS** plays host to shows of new ceramics by artists like Bodo Sperlein, but every day is special in this handsome store. 23-27 S. Molton Street, W1. 020-7491-7833.

6 Decorating history lives on at **COLEFAX AND FOWLER**, which popularized the English country house look. Known for fabric, they also have unusually pretty antiques. 39 Brook Street, W1. 020-7493-2231.

7 **THOMAS GOODE** (19 S. Audley Street, W1, 020-7499-2823) stocks a vast selection of tableware, with china patterns ranging from Baroque to Bauhaus. **MANSOUR** (#56, 020-7499-5601) sells splendid Oriental carpets and European tapestries.

8 Awash in luxury, **CZECH & SPEAKE** offers a full range of bathroom fixtures in an elegant showroom. 90 Mount Street, W1. 020-7629-1308.

TUBE STOP **Edgware Road, Baker Street, Regent's Park, Bond Street, Oxford Circus, Picadilly Circus, Leicester Square, Covent Garden, Godge Street**
NEAR **Courtald Institute of Art, National Gallery, Drury Lane Theatre, British Museum**



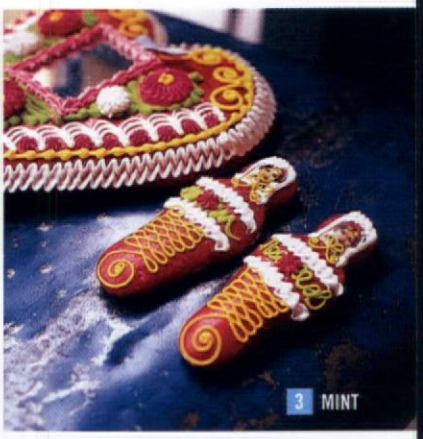


west

A sprawling area that reaches









9 Our favorite shop in Burlington Arcade is **PICKETT FINE LEATHER**, for suede-bound *A–Z* guides. 32-33 and 41 Burlington Arcade, W1. 020-7493-8939.

10 Take high tea with a twist at the **MÔ TEAROOM**, where the traditional Moroccan and Egyptian serving trays are for sale. 23 Heddon Street, W1. 020-7734-3999.

11 It's no wonder **NICOLE FARHI**'s home store is a star. Stop in to see what the designer thinks is chic. It is. 17 Clifford Street, W1. 020-7494-9051.

12 On electric Conduit Street, the **CONRAN COLLECTION** (12 Conduit Street, W1, 020-7399-0710) is one of Sir Terence's plums, while **CONNOLLY**'s (#41, 020-7235-3883) leather goods have a swank new home designed by Andrée Putman.

13 Among the big names in fashion who are players in home furnishings, **POLO RALPH LAUREN** (1 New Bond Street, W1, 020-7535-4600) and **DONNA KARAN** (#19-20, 020-7495-3100) stand tall. Get one of **SMYTHSON OF BOND STREET**'s (#40, 020-7629-8558) tiny notebooks to record your secrets. And check out the **BURBERRY** (#21-23, 020-7839-5222) interiors by Randall A. Ridless.

14 Try **LIBERTY** for Chinese ceramics, Arts and Crafts furniture, and floral prints. 214 Regent Street, W1. 020-7734-1234.

15 We're in **KITSCHEN SYNC** for stuff like plastic chandeliers from India's Diwali, A Festival of Lights. 7 Earlham Street, WC2. 020-7497-5129.

16 When our food editor crosses the pond, she heads to **CARLUCCIO'S** delicatessen (28A Neal Street, WC2, 020-7240-1487) for a taste of delicious elderflower yogurt. Her other pick is **NEAL'S YARD DAIRY** (17 Shorts Gardens, 020-7240-5700), for cheeses from all corners of England.

17 At **MUJI**, goods from mini-highlighters to beautifully plain T-shirts and underwear are packaged with inimitable Japanese style. 135 Long Acre, WC2. 020-7379-0820.

18 Florist **STEPHEN WOODHAMS**'s shop is in the One Aldwych hotel, a "trendacious" home for his pared-down arrangements. 1 Aldwych, WC2. 020-7300-0777.

19 It's no surprise that London has the world's best umbrella store: **JAMES SMITH & SONS**. They still do things the old-fashioned way, measuring your arm to get the perfect fit. Hazelwood House, 53 New Oxford Street, WC1. 020-7836-4731.

20 Head up Tottenham Court Road to stores with every little thing. With Tom Dixon as its new skipper, **HABITAT UK** (196 Tottenham Court Road, W1, 020-7631-3880) should take the lead for fun, functional furniture and accessories. Good design at a good price is to be had at **HEAL'S** (#196, 020-7636-1666). With desk accessories from **PAPER CHASE** (#213-215, 020-7467-6200), work is no chore. And when you need a break, ride **ELEPHANT FURNITURE** (#230, 020-7637-7930) for the Raj look.

end

traditional · modern/contemporary · garden · must-see

from Marylebone to Covent Garden has exciting things in store



At play in Spitalfields



5 PAULA PRYKE



12 SCP

1 If you're the odd collector in search of antique treens (woodenware), try **ELDRIDGE LONDON**. Nothing there has been restored. And everything is priced in guineas. 99-101 Farringdon Road, EC1. 020-7837-0379.

2 Home furnishings by the likes of Ross Lovegrove and Maarten van Severen flow through **VIADUCT**. 1-10 Summers Street, EC1. 020-7278-8456.

3 At **VITRA**'s new showroom, designed by David Chipperfield, buy chairs by the greats, including Charles and Ray Eames, and Ron Arad. 30 Clerkenwell Road, EC1. 020-7608-6200.

4 Architect **NIGEL COATES** has opened an eponymous gallery/showroom featuring his own designs, ranging from the Oxo seating system to amusing T-shirts. 1 Honduras Street, EC1. 020-7336-1400.

5 **PAULA PRYKE** offers inventive floral arrangements and classes on how to create them yourself. 20 Penton Street, N1. 020-7837-7336.

6 **AFTER NOAH** mixes vintage, antique, and new items for house and garden. Pick up genuine London Underground signs for a mere 25 pounds. 121 Upper Street, N1. 020-7359-4281.

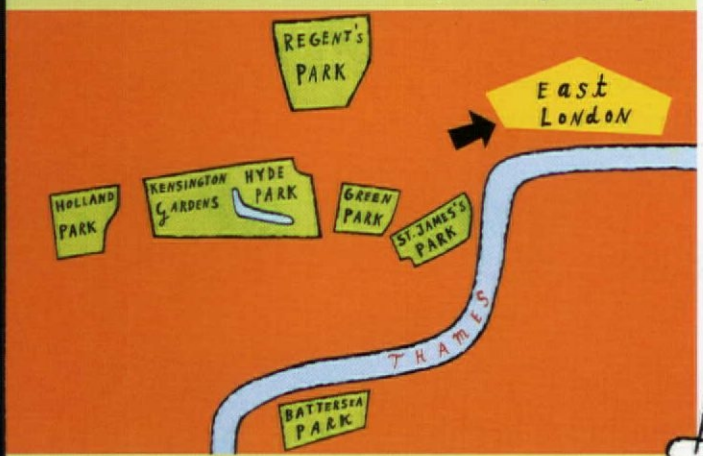
7 **TWENTYTWENTYONE** (274 Upper Street, N1, 020-7288-1996) has contemporary pieces, re-editions of midcentury designs, and prewar gems. Visit their warehouse (18c River Street, EC1, 020-7837-1900) for an even wider selection.

8 Bravo for **ARIA**'s two stores filled with contemporary furniture and home accessories. At their bigger space (295-296 Upper Street, N1, 020-7704-1999), highlights include Philippe Starck's garden gnomes, and the Alessi shop-in-shop. Look across the street (#133, 020-7226-1021) for stationery, luggage, and jewelry.

9 If you want to kit out your Shoreditch loft, try **PURE LIVING**, a store and gallery, where furniture by emerging European designers cohabits with art exhibitions. 1-3 Leonard Street, EC2. 020-7250-1116.

10 At **WESTLAND & COMPANY**, which specializes in decorative fireplaces rescued from centuries-old stately homes, everything is wildly extravagant, including the prices. St. Michael's Church, Leonard Street, EC2. 020-7739-8094.

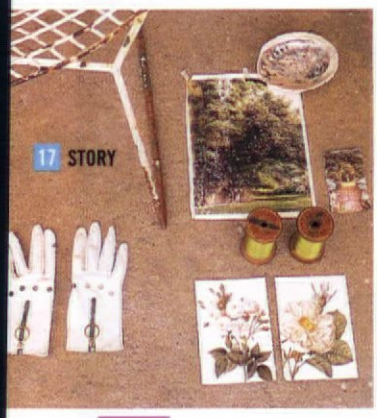
TUBE STOP **Angel, Farringdon, Barbican, Old Street, Shoreditch, Liverpool, Aldgate East**
NEAR **Barbican Centre, Spitalfields Market, Geffrye Museum, Dennis Severs House, Whitechapel Gallery**





east

The esoteric, eclectic shops







11 **LASSCO** shares Westland's holy home with a slightly quirky mix, including garden ornaments and velvet cinema seats. St. Michael's Church, Mark Street, off Paul Street, EC2. 020-7749-9944.

12 Among the new introductions at **SCP**, the first company to show designers Matthew Hilton and Jasper Morrison, is a daybed by artist Rachel Whiteread. 135-139 Curtain Road, EC2. 020-7739-1869.

13 **ZÖE HOPE**'s modern handwoven textiles, inspired by nature, fuse art and craft. By appointment. 95-97 Redchurch Street, E2. 020-7613-0386.

14 On Sundays, London flocks to the **COLUMBIA ROAD FLOWER MARKET** for seasonal splendor. Pick up the perfect bag for transporting flats of seedlings (though not, unfortunately, through customs). 7 A.M. to 2 P.M. Columbia Road, E2.

15 Stride (or shuffle) through the East End in Moroccan *babooshes*, traditional slippers in new patterns and colors from **ENSHALLAH**. Sundays only. The Courtyard, 31 Ezra Street, E2. 020-7727-8711.

16 There's not a handbag in sight at **EATMYHANDBAGBITCH**. Instead, fans of postwar design will find gaggles of Verner Panton cone chairs. Don't forget to explore Brick Lane, known for its curry restaurants and Sunday market. 6 Dray Walk, The Old Truman Brewery, 91-95 Brick Lane, E1. 020-7375-3100.

17 At Ann Shore's esoteric **STORY**, artful still lifes make you wonder how you ever lived without vintage Bertoia chairs or incense packaged in simple brown paper. 4 Wilkes Street, E16. 020-7377-0313.

18 At **FUNCTION, LTD.**, myriad influences converge in exquisite work by designer Ou Baholyodhin, who uses leather and exotic woods to create simple, sensual furniture. 12 Greatorex Street, 1st Floor, E1. 020-7426-0666.

19 We love blocky poufs and knitted-leather cushions from **ALMA HOME**—part Gucci, part hippie. 12-14 Greatorex Street, Unit D, E1. 020-7377-0762.

20 London is buzzing about Hoxton Square (and environs), a hotbed of new art—and fun, food, and drink. **WHITE CUBE2** (48 Hoxton Square, N1, 020-7930-5373), the spectacular offspring of Jay Jopling's seminal gallery, is a must-see. Budding collectors can find inexpensive limited editions by emerging artists at **HOAX@LUX** (#2-4, 020-7684-2397), a gallery/shop upstairs from **THE LUX CENTRE** (#2-4, 020-7684-0200), a gallery/cinema for film, video, and digital arts.

traditional modern/contemporary garden must-see

london

in Clerkenwell, Islington, and the East End have all of London calling

don't miss . . .

Head farther afield for great finds around town, from Hampstead to the South Ba

traditional · modern/contemporary · garden · must-see

1 The textiles at **LIVINGSTONE STUDIO** are an inspiration, from handwoven bedspreads and clothing by Raag, a family company of Indian designers, to Jürgen Lehl's tie-dyed sheets and towels woven in Laos. The studio also produces its own line of knit scarves and simple clothing. A rare find. 36 New End Square, NW3. 020-7431-6311. (Hampstead)

2 Few things excite the British more than gardening, and at **JUDY GREEN'S GARDEN STORE**, their greenest desires are satisfied by charming baskets, sturdy boots, and serious tools. 11 Flask Walk, NW3. 020-7435-3832. (Hampstead)

3 **IAN MANKIN** is simply the best for natural linen fabrics and ticking—perfect anywhere from Mykonos to Sag Harbor. 109 Regent's Park Road, NW1. 020-7483-2323. (Primrose Hill)

4 Housed in the old Primrose Hill railway station, **TANN-ROKKA** offers a journey through fine Vietnamese and Chinese furniture and European Art Deco pieces; but if you buy their outdoor double-love-seat swing, based on a French design, you'll never want to leave home. 123 Regent's Park Road, NW1. 020-7722-3999. (Primrose Hill)

5 Garden editor Charlotte M. Frieze says that **R. K. ALLISTON** is worth the trek. She loves their hand-turned dibbers for planting bulbs, carved wooden mushrooms that double as outdoor seating, and stylish linen-and-leather aprons. 173 New Kings Road, SW6. 020-7751-0077. (Parsons Green)

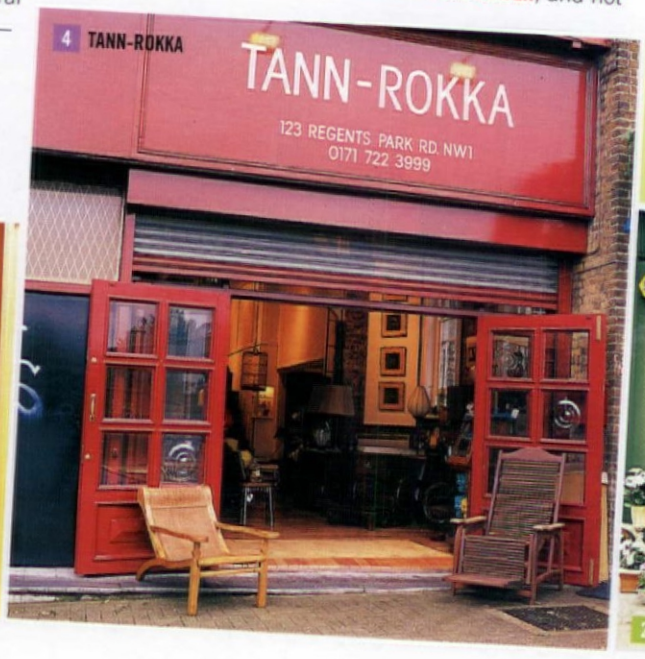
6 Reigning supreme in the Old Imperial Laundry are showrooms for **YEOWARD SOUTH** (020-7498-4811), where William Yeoward makes classic contemporary furniture with a nod to the past; **KATHRYN IRELAND** (020-7622-9060), with modern, handprinted fabrics; and many more. The Old Imperial Laundry, 71 Warriner Gardens, SW11. (Battersea)

7 **DAVID GILL GALLERIES'** fantastic new space in a converted handbag factory should cement Gill's reputation as one of London's premier contemporary furniture dealers. By appointment only. 3 Loughborough Street, SE11. 020-7793-1100. (Vauxhall)

8 Folks flock to the **OXO TOWER**, and not just for its restaurants' views. Among those who have passed the rigorous selection process for the coveted studio/showrooms are Salt and Bodo Sperlein. There's also a gallery with revolving design exhibitions. Barge House Street, SE1. 020-7401-2255, main information. (Southwark)

9 The **TATE MODERN'S SHOP** redefines "domestic arts" with their series *At Home with Art*, household objects by nine British sculptors. Through December, there's a lamp by Anish Kapoor, garden tools by Tony Cragg, and a shower curtain by Permindar Kaur—none for more than 60 pounds. Bankside, SE1. 020-7401-5156. (Southwark)

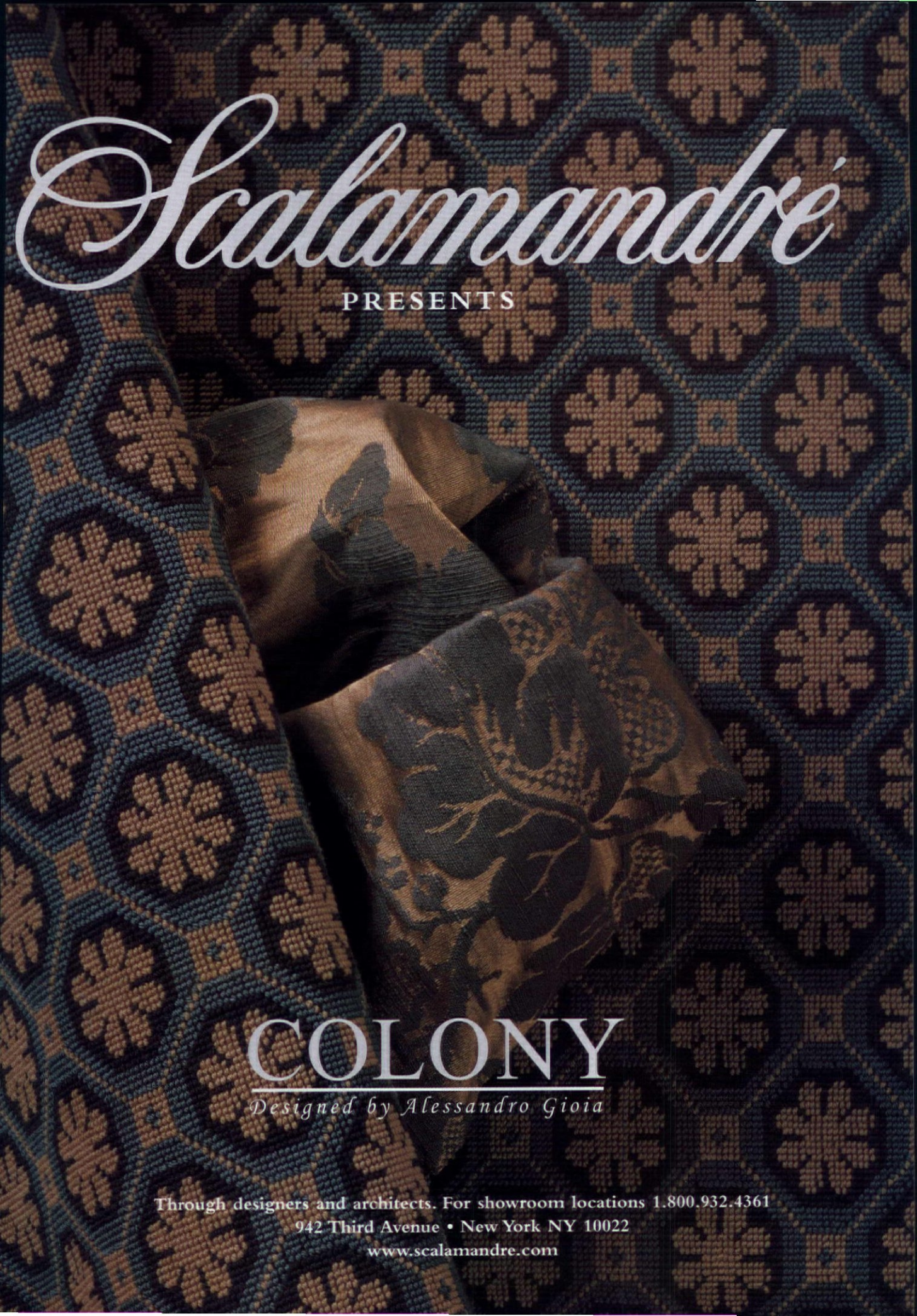






2 JUDY GREEN'S GARDEN STORE

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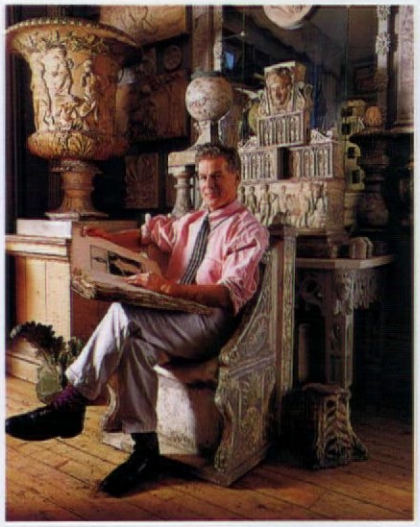
John Fowler, have their own cachet.

Like most great collectors, Hone is as impassioned as he is resourceful. Few things are as thrilling for him as the discovery of a new and neglected piece, especially if he can capture it at a bargain price. He is especially proud of a marble fragment of a hippocamp, one of Poseidon's mythological marine steeds. Even among the dizzying array of urns, friezes, busts, statuettes, and pillars, this object is obviously one of Hone's prizes—in part because of its aesthetic allure, but also because it reflects his sharp eye and connoisseurship. The piece was identified at a London auction as nineteenth-century, but Hone says he suspected it might be Roman. Further research proved him right. He says the sculpture turned out to be a second-century Roman piece bought



Like most great collectors, Hone is as impassioned as he is resourceful. Few things thrill him like the discovery of a new, neglected piece





The displays that Hone, above, puts together demonstrate his deft sense of composition. ■ In the drawing room, left, hangs a portrait of Thomas Oldknow by Joseph Wright of Derby. The bust is of Lord Byron. The oak chairs are by Pugin the younger. ■ Hone cut the earl's coronet that adorns a window shade, top, from a banner. He believes the statue of a cherub on a hippocamp to be second-century Roman work.

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by the Earl of Rockingham when the English nobleman went on the requisite grand tour of the Continent in 1743.

Hone has a long list of similar tales—the kind of stories that can send adrenaline coursing through collectors' veins. In front of a large portrait of Thomas Oldknow by Joseph Wright of Derby (bought years ago for about $120) sits a plaster frieze that was once part of a Baroque ceiling. Hone saved it from the trash heap and is now restoring the piece, which he may mount on his own ceiling. A pair of large urns dating from about 1830 were found in pieces in some derelict stables.

One of Hone's latest treasures is a large urn in coade stone—a classic English ceramic—that came from a house in Warwickshire. "It was completely smashed by American GIs during World War II," says Hone. He couldn't resist once again adopting a fragment of history—one that will no doubt elbow its way into this collector's fancifully assembled home.





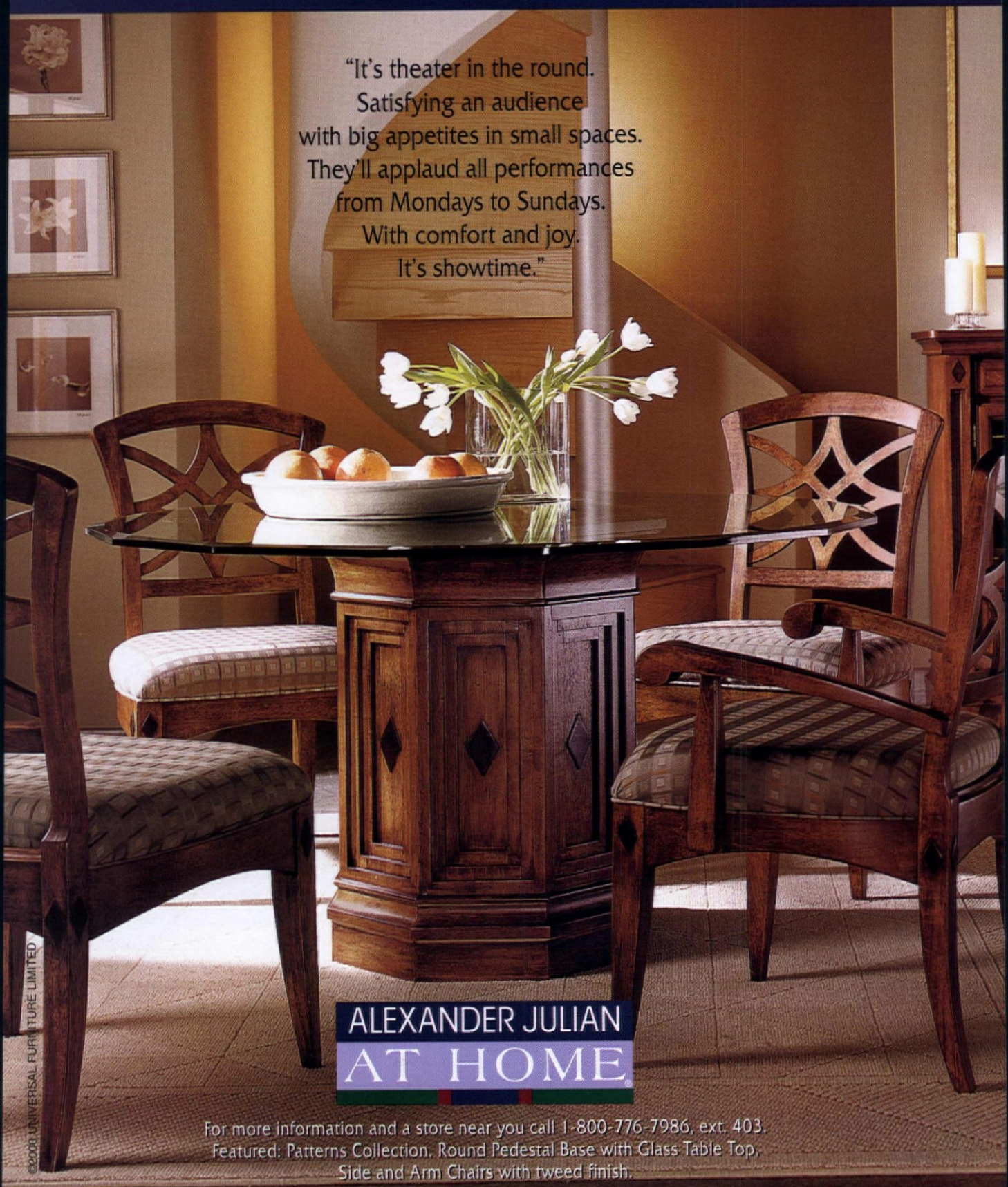


The walls are covered in a trove of capitals, corbels, and ornaments, top. ■ Hone found the large coade stone urn, above, in pieces and glued it together. ■ An 18th-century statue of a nymph by Antonio Canova stands in the hallway, right. The plaster death mask is of Samuel Johnson.

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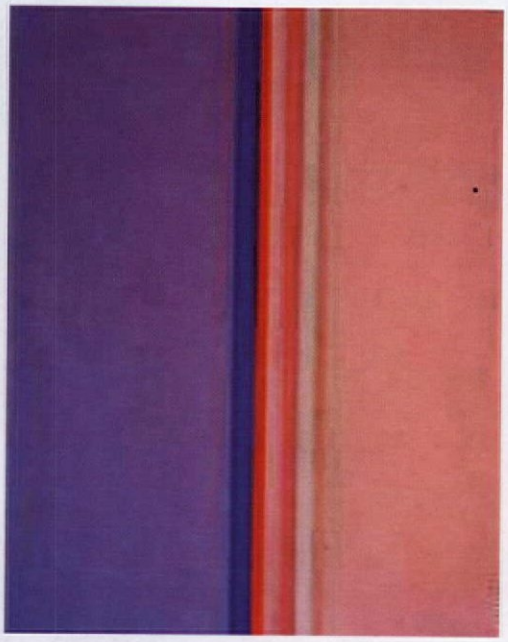
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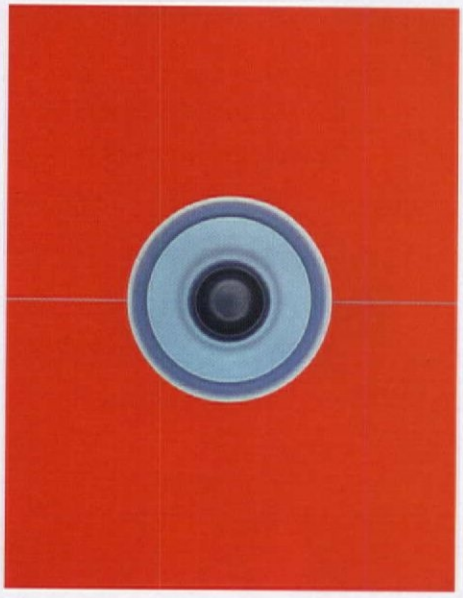
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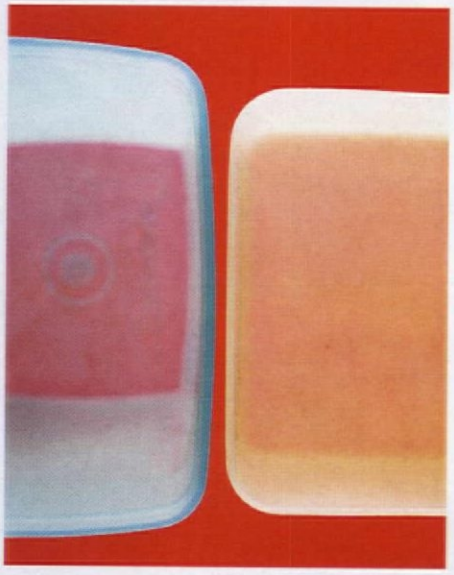
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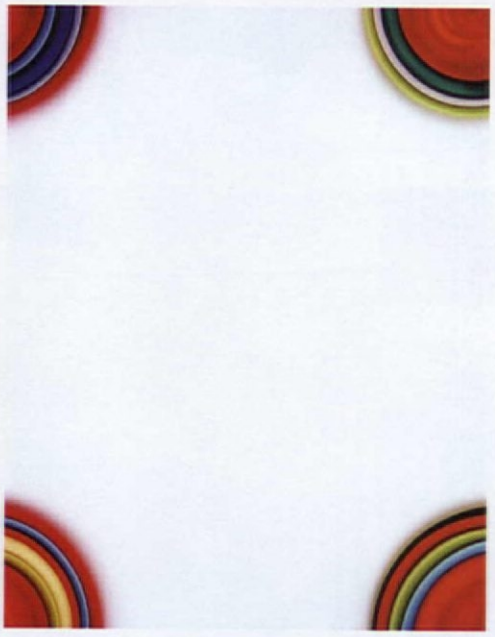
FANTASTIC PLASTIC

by sabine rothman









Cibachromes, above, made in 1998 and 1999, tweak the high ideals of post-WWII Color Field painting.

In the witty photographs of Richard Caldicott, Tupperware transcends its domestic origins

RICHARD CALDICOTT, an English artist, produces photographs of Tupperware that pursue the sublime with every bit as much ardor as Barnett Newman's Color Field paintings. His images also recall the paintings of Newman's cohort Mark Rothko and of second-generation Abstract Expressionists such as Kenneth Noland and Morris Louis. Yes, it is a joke. But is it a one-liner?

The juxtaposition is interesting, even fun to think about. Tupperware was introduced in 1946 by a manufacturer of plastic gas mask parts. Sales took off in the late 1940s and, along with an exodus to suburbia and the canonization of the housewife, gained momentum during the next two decades. Simultaneously, Abstract Expressionism—of which Color Field painting is a sort of sect—thrived. Its myths include the purity of formalism, the artist as hero, and a schism between high art and the culture at large. Ironic, no?

However, while Caldicott attempts subversion—injecting the mundane into high art, content into form—he is ultimately seduced by the modernist's project. The saturated color of his cibachrome prints, which are made from positive transparencies (that is, slides, not negatives), offers great visual pleasure. His largest prints measure about 50 by 40 inches, big for a photograph, yet far smaller than a major Rothko. And, although they lack the physical presence of Color Field paintings, you feel that you could step through them, immersing yourself. As object and ground, lit indirectly, merge into abstraction, the whole seems to glow, even to pulsate. Caldicott creates a magical effect, and thus delivers more than just an extended gag.





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GAZUMPING ON THE THAMES by gregory cerio



Part of a modular penthouse, left, rises to the roof of a London apartment house. Below: the view from inside.



Americans are playing a major role in the baffling world of London real estate

THE FREEHOLDER of a Chelsea maisonette gave instructions to an estate agency, whose senior valuer placed a 99-year lease on offer for £370,000. A prospective buyer emerged within a fortnight, and though she grumbled about the ground rent and the lack of a bath en suite, the two parties shook hands on the deal, then withdrew for the customary month or so while their solicitors drew up the contract. Two days before the signing, however, the freeholder got an offer of £390,000, and so gazumped the buyer without even a second's hesitation.

Confused? Well, real estate dealings are one of the better ways to illustrate the maxim that Britain and the United States are two nations separated by a common language. What are known here as homeowners, duplexes, listings, and appraisers are there called freeholders, maisonettes, instructions, and valuers. And 99-year leases are common. Be thankful that you're unfamiliar with the terms "ground rent," "bath en suite," and "gazumping" (more on those later). Still, more and more Americans—particularly those who work for multinational corporations—are having to learn the ins and outs of British real estate. According to U.S. embassy estimates, over 200,000 Americans live in London, and account for 28 percent of all house and apartment renters in the city, *The Times* of London reports.

"Americans—and I'm mainly speaking of those who live here on a semipermanent basis, say, eight to twelve years—have become very influential in the London housing market," says Paul Tayler, who heads the London office of Sotheby's International Realty. "Their preferences have helped change property values in whole areas of the city."

In fact, housing styles and patterns of urban housing development seen here in the past 20 years seem to be repeating themselves in London,

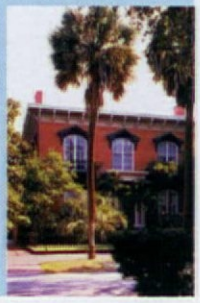
see no evil

Many know Mercer House (below, right), the 1860s Italianate mansion that is a jewel of Savannah, Georgia. Others know the late Jim Williams, the antiquarian who restored Mercer House and other noted homes in the city. But *everyone* knows *Midnight in the Garden of Good and Evil*, John Berendt's best-selling tale of death and gentility in Savannah, and Williams's trials for the 1981 slaying of his lover Danny Hansford.

So it comes as a surprise that, in promoting its October 20 sale in New York of the contents of Mercer House, Sotheby's makes no mention at all of *Midnight*—a marketing opportunity no one would normally pass up.

The decision to avoid references to Berendt's book was made by Dorothy Williams Kingery, Jim Williams's sister, who inherited Mercer House from her mother. (She'd been left it by her son, who died in 1990. He left Kingery $10, his papers, and the rights to a dice game he devised.) As Kingery explains, she wants to reorient the memory ▶





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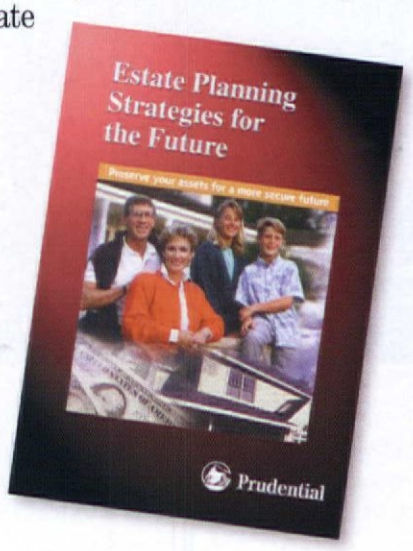
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on the block

changing the entire character of the city. For the established upper classes, the tall, white, Victorian row house (a terraced house, in British parlance) of neighborhoods like Belgravia, Knightsbridge, Chelsea, and Kensington remains the gold standard. (As it should, when the average price is £1.15 million.) But for newly monied Britons with kids and for Americans, such houses—built in the era when domestics shuttled coffee up four flights of stairs—have little appeal. Instead, these buyers look to areas like Holland Park and Notting Hill, where the wider, lower-slung houses have large kitchens and gardens and, just as important, ample parking.



Montevetro is a new, loft-style, luxury apartment block in Battersea, on the newly swanky south bank of the River Thames.

"A few years ago these areas were a notch below the top in both price and cachet," says Nick Ferrand, managing director of DomusNova, a boutique realty firm that lists a Holland Park house for £2.85 million. "But now they are on par."

As in New York, Miami, Chicago, and other U.S. cities, a strong economy, an influx of new residents, and limited housing stock have led to the gentrification of working-class neighborhoods. London's East End, the home of taxi drivers and jellied-eel mongers, began to change in the early to mid-'90s, when hipsters like fashion designer Alexander McQueen opened ateliers in the Hoxton area. From Hoxton—today, ground zero for cutting-edge art galleries and designer showrooms—the wave of trendies spilled into neighboring blue-collar communities like Spitalfields, Shoreditch, and Bethnal Green. American filmmaker Đoan Hoàng recalls watching the late-'90s transformation of her street in Shoreditch, where she and her English husband had moved for the cheap rents. "It used to be Ford Escorts and taxis, then suddenly there were Vespas and even an Aston Martin parked on our street," she says. "Window treatments also gave away the newcomers. Instead of lace curtains, they'd have frosted-glass panels." Realtor Mark Hennessey of Land & Co. proudly notes that the East End now boasts the "telephone number" prices of nearby middle-class areas like Islington. He points to a small row house in Spitalfields that sold for £70,000 five years ago but now goes for £320,000.

Housing space is at such a premium in London that the face of ritzier parts of town is also changing dramatically. Sotheby's realty represents a Swedish firm, First Penthouse, that builds custom-designed modular apartments in a factory, then hoists the sections into place atop older apartment buildings. Their current project involves a nineteenth-century building across the street from the Albert Hall, where the penthouses sell for upward of £2.5 million.

By far the biggest American-style change to hit residential London has been the arrival of loft living. The movement began around 1994 with conversions of light industrial buildings in the East End area of Clerkenwell. The style immediately found favor with the trendy, upwardly mobile set, prompting scores of high-end conversions throughout the city. In London, as elsewhere, the term "loft" is often abused—"It's anything with a drainage pipe running through it," sniffs Tayler of Sotheby's. But the style has become the new benchmark of luxury building, says Marco Goldschmied, managing director of the architectural firm Richard Rogers Partnership, particularly in the new development of the south bank of the River Thames. Once predominantly industrial areas like Battersea and Southwark have become both stylish and accessible, thanks to the arrival of the Tate Modern art museum and the extension of the Jubilee line of the London Underground. Handsome modernist loft-style apartment towers like the Sir Norman Foster–designed Riverside Apartments and the Montevetro, designed by Lord Rogers and Goldschmied, now offer an entirely new species of housing. "The whole British social structure was reflected in house types," says Goldschmied. With the flat at one end of the scale and the castle at the other, he explains, a family's status was reflected by how much space they had as they moved up the housing ladder. "But a building like Montevetro breaks down that aspirational system, so that now a generation of people in their late twenties or early thirties can enjoy a large, lofty space."

While just as pricey—a typical Montevetro penthouse sells for £2 million—the average London loft, at 2,000 to 3,000 square feet, is half the

see no evil

of her brother: "Jim was a man of great style. He needs to be known for the work he did to preserve the history of Savannah." As for *Midnight*: "Jim wanted his story told, but he wanted it told accurately. It wasn't in that book."

Some Sotheby's executives privately admit frustration with Kingery's decision, noting that she cooperated with the making of—and appeared in—the Clint Eastwood–directed film version of *Midnight*. Others shrug. "We're not emphasizing the personal side," says Ronald Varney, a Sotheby's senior vice president. "We don't have to mention the book. People will do it for us." The rather low estimate for the Mercer House sale—$1.5 million—is in line with Sotheby's practice with auctions of the estates of famous people. Objects in such sales, Varney explains, tend to create their own bidding momentum because of the association with a celebrity, regardless of the estimated value placed on them. "The preauction estimate for the 1996 Jacqueline Kennedy Onassis sale was only $4 million," he says. "And the final total was $34 million."

Still, one wonders what sort of prices the Mercer House contents would fetch from fans of the book if Kingery played up the *Midnight* connection. For his part, Berendt makes one observation. "Before my book was published, the value of Mercer House was put at something like $1.2 million," he says. "Then *Midnight* came out. Subsequently, the house was placed on the market for $8.95 million."

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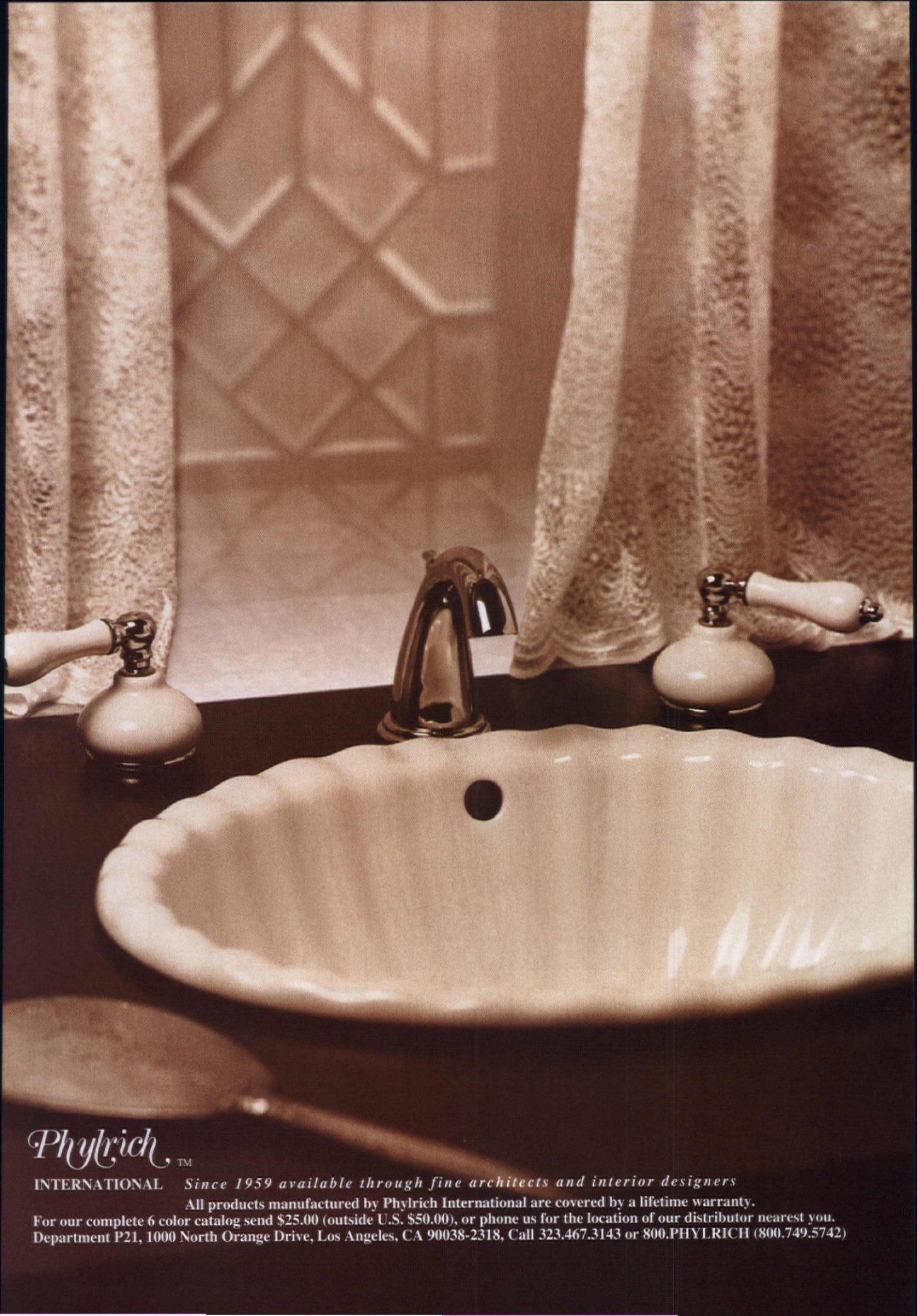
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size of a garden-variety TriBeCa loft. And London apartments in general are smaller. "Americans are usually taken aback," says Tony Coe, managing director of Saunders 1865, a London firm that specializes in relocating Americans. "Unless you're in the £10,000-a-month rental range, the quality of homes is not as high here." Many Americans ship over furniture only to find it will not fit. Another point Coe notes, touting the virtues of his company, is that relocation firms do all the legwork. In British real estate there is no such thing as a multiple listings service, so potential buyers or renters must go from agency to agency to see everything on the market.

THAT, HOWEVER, may be one of the least perplexing aspects of London real estate. What is a "bathroom en suite"? One that is accessible from the bedroom. "Ground rent" would outrage the average American. An archaic practice, it allows a property owner to charge a yearly fee for the use of the earth on which the house sits. Buyers in London must pay a special government tax—stamp duty—for the privilege of buying a home and, as of last year, can no longer deduct mortgage interest payments from their income tax. Then there is "gazumping." Under British law, an initial sales agreement between a buyer and a seller is not legally binding. Until a contract is signed, the seller can demand a higher price for the property—gazumping the buyer—and cancel the transaction if the new price isn't met.

For all that, nothing has stemmed the world's appetite for London living. In 1999 alone, housing prices rose between 30 percent and 50 percent. "The market has settled down a bit this year," says Susie Steiner, property correspondent for *The Times* of London. "We're not seeing a drop in prices, only a slowing of the rate at which they are rising." It's not for nothing that London was named in a recent study as the costliest capital city in Europe. And it's a title that may be forever England's. "That's the thing about London: there will always be a finite amount of housing space," notes Paul Tayler, "but an infinite demand."



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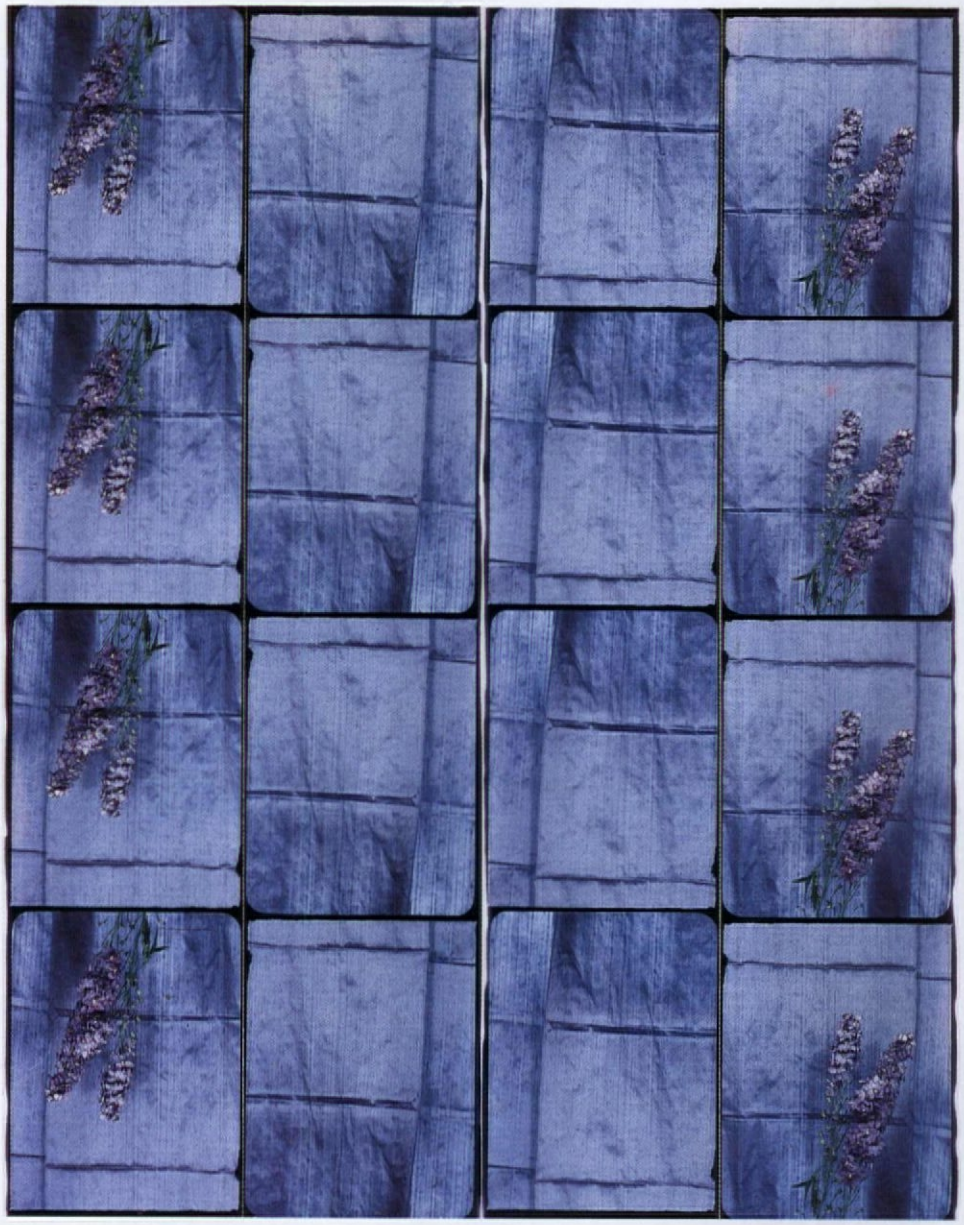
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LIFE STUDIES by moira hodgson



The subjects of Liz Rideal's art are nurtured in her garden

WHO HASN'T had her picture taken in a photo booth, whether on a trip or simply to pass the time at a railroad station or a mall? In 1985, when British artist Liz Rideal used a photo booth for a project at the National Portrait Gallery, she became fascinated by its possibilities for creating art. She began using it to photograph pieces of silk, strands of hair, and, most recently, flowers from her garden. She glues together the strips of four frames disgorged by the booth, making grids of color and shapes. Some of the collages have a Japanese quality, with garlands of flowers shown against cascading panels of silk or layers of crushed tissue paper. Others are made up of blocks of tiny, virtually identical images that form a larger, abstract composition.

"The images are about blooming, about cyclical events," Rideal explains. "All of this work relates to seventeenth-century Dutch flower paintings.



Rideal ties her art to her garden in photo-booth collages like *Delphi Blue*, above. Her garden, right, contains only plants she has grown from seed or those given by friends.

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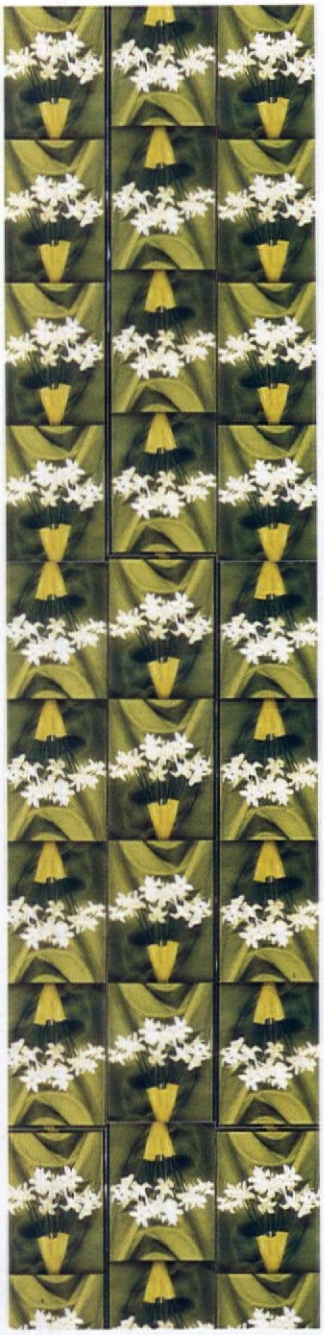
In those works, you see all the flowers at once, shown in their prime. I use them individually in my work, because I'm more controlling. I like to focus on one thing."

Rideal grows the flowers she photographs in the tiny walled garden of an artisan's cottage near Waterloo Station, where she lives with painter Clem Crosby. When they moved into the house six years ago, there was nothing in the backyard but an outhouse, the only lavatory in the place. Given the garden's thick carpet of vines, cobblestone walkways, and artfully placed Greek head (a prop from a 1980s rock video), it's hard to believe the garden hasn't been there for decades. At its center, Rideal has created an oval bed with an eccentric

She prides herself on a garden grown entirely from cuttings given by family and friends





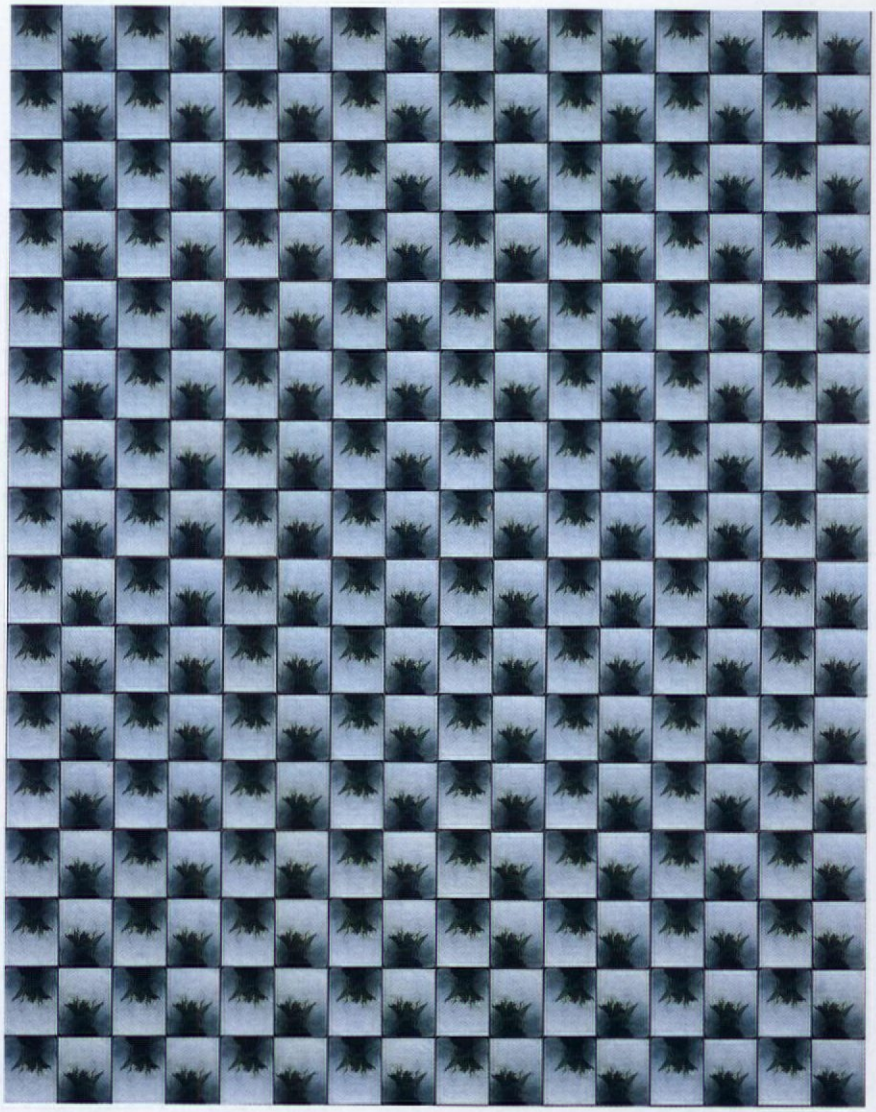


The brickwork of the garden, left, blends seamlessly with the neighboring houses that overlook it. Rideal grows narcissi, which appear in the detail of her photo-booth collage *White Narcissi*, above. Two 1950s glass swans filled with seashells, top left, roost atop the garden wall.

"The images are about cyclical events" —Liz Rideal

mix of plants—runner beans on a trellis, poppies, lavender, parsley, and a tiny ginkgo tree—surrounded by a box hedge she grew from cuttings that creates a yin/yang pattern. She prides herself on not having bought a single plant for the garden—everything has been grown from cuttings supplied by family and friends. She likes self-seeding flowers and "old-fashioned English cottage-y things": lilac, hydrangeas, delphiniums, roses, Chinese lanterns, irises, lilies of the valley, love-in-a-mist, marguerites, honeysuckle, sweet peas, lavender, poppies, and hollyhocks. "I like white, pinks, and mauves," she says. "I don't like yellow."

Flower photography is notoriously difficult, and working with a photo booth must make it doubly so. You can't change the camera's settings, and once the machine is on, it makes four images of







With a preference for soft pinks, mauves, and white, Rideal grows the double-blooming opium poppy, above, and lilies of the valley. The latter appear in her photo-booth collage *Princess Lily*, top. ■ The oval bed in the middle of the garden, left, contains box hedge arranged in a yin/yang pattern, self-seeding poppies, and runner beans climbing on a bamboo support. Along the wall, Rideal has planted honeysuckle, marguerites, chard, and even a pear tree. The chimney pots come from houses in the next street.

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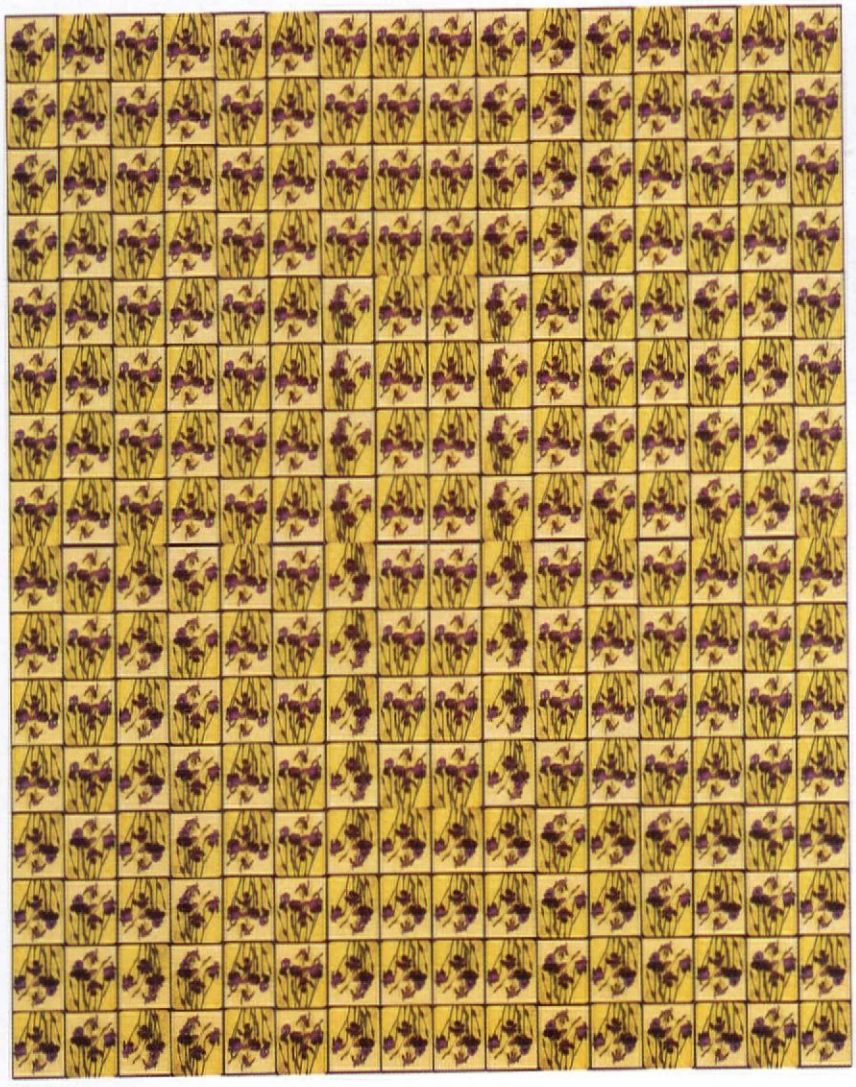


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The artfully placed Greek head, a prop from a 1980s rock video, far right, and an abstract sculpture by Richard Ward, right, nestle among the overgrown chard and honeysuckle. ■ Masterwort, below right, is one of the many old-fashioned species in Rideal's garden. ■ She also grows irises, which appear in her photo-booth collage *Paper Iris*, below.

It's hard to believe the garden hasn't been there for decades





whatever is in front of it. But its method suits Rideal. "I have a very strict minimalist aesthetic, combined with a romantic inclination," she says. "I love the combination of the given and the possibility of chance. That's the same thing about a garden; it's about chaos and control."

Once Rideal has chosen a plant, she has to capture it while it's still in its prime. "It's very difficult," she says. "First you have to get the color right. The idea is to get the right backdrop, which is a counterpoint to the chosen bloom, then to take the bloom and arrange it so there's a complicity with the backdrop. Cartier-Bresson used to talk about photography as catching 'the decisive moment.' When you're working with plants, you have to catch that moment."

Moira Hodgson is a writer who lives in New York City.

collecting

CROWNING GLORY

by katrine ames



The most passionate collectors of British royal commemoratives—cups, plates, even shoehorns—are here in the former colonies

GEORGE III was the hapless English king who confided to his diary on July 4, 1776, "Nothing of importance happened today." He was also the father of George IV, who at some point in his reign (1820–1830) donned a splendid pair of monogrammed black silk socks. Is there anyone other than a foot fetishist who cares? Well, yes—and many of them are right here in George III's former colonies. Royal & Regal Memorabilia in Norfolk, England, has a $2 million stock of royal collectibles, both arcane (George IV's sock, $900) and mundane (a bone china mug honoring the queen mother's centennial, $22). Keith Lawson, who with Peter Smith co-owns the firm, won't be surprised if it's a Yank who buys the sock. "The majority of our customers are American," Lawson says. "Americans like our royalty; they really appreciate it. People here are complacent."

What impels Americans to collect royal paraphernalia is hard to pin down. Most of the collectors I've met don't know exactly why they started, though they often mention something vague about "a piece of history" or "roots," even if their DNA is completely non-Anglican. I began collecting by chance, in 1977, when a London friend gave me a somewhat beat-up but irresistible 1953 biscuit tin that had been made in honor of Elizabeth II's coronation. I trace a nascent interest to my childhood years in England, when my father was writing a biography of Prince Albert and I was occasionally allowed to race through the halls of Windsor Castle. Elaine Klein, a New Yorker and an avid student of history, shares the link to Windsor. She bought her first royal piece in 1973, after a visit to the castle "heightened my interest. I think it was the mystique of the monarchy, though the mystique has worn off now."



A cup, above, bows to Elizabeth II, saluting her silver jubilee. The royal spread, top, spans 150 years.

The monarchy is compelling even for those who contemn it. (We see you, stealthily scanning *People* for the latest word from Buck House.) The great advantage of the British monarchy is that it still exists; and it's in the news, unlike that of, say, Norway. (Can you name the current king? It's Harald. You can look it up—I did.) The English royals speak the same language as we untitled Americans, though one of the great things about them is that, unlike elected world leaders, they seldom drone on in public.

Barrymore Laurence Scherer, who grew up in New York City, fell under the spell of the

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collecting

monarchy when he saw *Victoria Regina* on TV and began devouring books on the subject. "There I was in the sixth grade," he says, "wrapped in the mantle of the royal family." He still has "a recurring dream that either the queen mother or Queen Mary is coming to our house for tea. After I got married, my wife, Michelle, entered the dream. We're rushing around making cucumber sandwiches. It's all very friendly." If the dream happens, the Scherers, whose royal memorabilia spans more than a century, could just bag the tea and give the queen mum her preferred drink (gin) in a glass from Victoria's golden jubilee in 1887.

Some collectors covet items with a royal provenance—the sock, for instance, or a car that Prince Charles gave Diana when they were engaged and that she *actually drove* (ah, the royal seat!). But those are hard to come by, and usually pricey. Most collectors limit themselves to things that mark a royal event: births, deaths, weddings, coronations. In 2000, three members of the House of Windsor had milestone birthdays—Prince William turned 18, Prince Andrew hit 40, and the queen mother, 100—making this a banner year for companies, both exalted and humble, that turn out teapots, thimbles, and anything else on which a royal mug can be captured.

Royal commemoratives may be kitsch, but they're oddities with a purpose, and sometimes exquisitely made. The Internet has made them more readily available, and the enormous range in quality means, as Keith Lawson says, that "one can accommodate the dustman and the millionaire." A royal commemorative supplies its owner— especially an American one—with a link, however tenuous, to a country whose codified history is many centuries older than ours.

Some collectors specialize in one subset, like cups or plates; some stick to one monarch. Lawson knows some Americans who have filled six rooms with memorabilia from just one reign. Beverly Antonelli has only Victoriana, including a pristine deck of playing cards bearing the queen's likeness. But it's a tiny porcelain bust of Victoria, made in limited quantities at the time of her golden jubilee, that has pride of place. When Antonelli saw the bust on eBay, she says, "I had to have it. I fought back and forth with someone for it. I didn't leave my computer for two days."

Susan Brown of Austin, Texas, has achieved her goal of acquiring something from each reign, beginning with Victoria's. (Things made before the Industrial Revolution are very scarce.) Now she's looking for the offbeat or the rare, "like something with Edward VII's correct coronation date. He had appendicitis, and delayed the coronation."



What better way to mark the silver jubilee of George V and Mary than with a teapot.

Most collectors are probably like me, buying whatever appeals to them. I draw the line at anything from the mercifully brief reign of Edward VIII, who apparently played footsie with Mussolini. Though I do not collect items formerly owned by royalty, I am the lucky inheritor of a beautiful brass and ivory object whose function is a mystery to most who see it. It held a window strap in Queen Victoria's railway carriage. Maybe that is why I'm partial to the practical but out of the ordinary, like a "Flora Macdonald Midgets" safety pin holder in honor of George VI's 1937 coronation, and a brass shoehorn from George V's silver jubilee. His bearded head serves as a handle; beneath it is the simple, serviceable inscription "H.M. the King 1910–1935." I like the cool smoothness of it in my hand, and the efficiency with which it guides my heel into a shoe. Now, if only I had that sock.

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green thoughts

SEEDS OF MEMORY

by carol williams









I SUSPECT THAT one's first garden, with its bird encounters, leaf mold, and vernal returnings, shapes one's life. Our garden came with all this and an additional twist. It was in fact a resurrected garden, planted on a site where a bomb had fallen not many years before.

As a small child who was born in London soon after World War II, I did not find this circumstance startling. Bomb sites, those gaps in so many streets, were part of our landscape. They were eerie (we were warned never to play in them) yet inviting, with waist-high loosestrife and mysterious bathtubs. It seemed only practical that my father, an architect, would make use of one such place to build us a house.

The house that had previously stood at that address had fortunately been empty at the time of the explosion. Its owners had gone abroad and were not interested in returning. My father had migrated the other way. He came from Poland in the mid-1930s to work for Walter Gropius, the social and aesthetic pioneer who had moved to England from Nazi Germany. Within a few years my father, like everyone else, had been caught up in war. Now, that was over, and more than ever he wanted to get back to the job of making all things new; our house was part of that.

It was a tenet of my father's particular modernist aesthetic to fit gracefully into one's surroundings, whatever they happened to be. Ours were a faded nineteenth-century side street in Notting Hill from which our house took its exterior scale and proportion. The only hints from the street that something new was afoot were in the house's pared-down details: a fluted glass front door, mullionless casement windows. Plans for a soot-black brick facade were thwarted by the introduction of smokeless coal, but this was soon mitigated by ivy.

A garden on a bomb site offers lessons in nature and nurture

What made the house so very new and, despite its simplicity, an astonishing respite from the prevailing gloom of the postwar city was the way one bright interior space flowed into another, all of them culminating in the garden at the back. There the house opened out in unheard-of walls of wide glass to a view of spring rain dampening the terrace stones, blackbirds pulling out worms on the lawn—whatever was happening outside. A childhood epiphany of mine occurred as I warmed myself by the living room fire while gazing at frost on the ground. It was important that one could see the earth

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green thoughts

from inside. House and garden were one.

If the house was my father's domain, the garden was my mother's. When I remember her, she is in it: pruning vines, digging bulbs, presiding over autumn bonfires. I assumed, therefore, that the garden had been all her work, and did not discover till much later that although she gave it life and color, its generative shape and planting plan came from someone else.

With a crater to be filled, everything naturally began from scratch

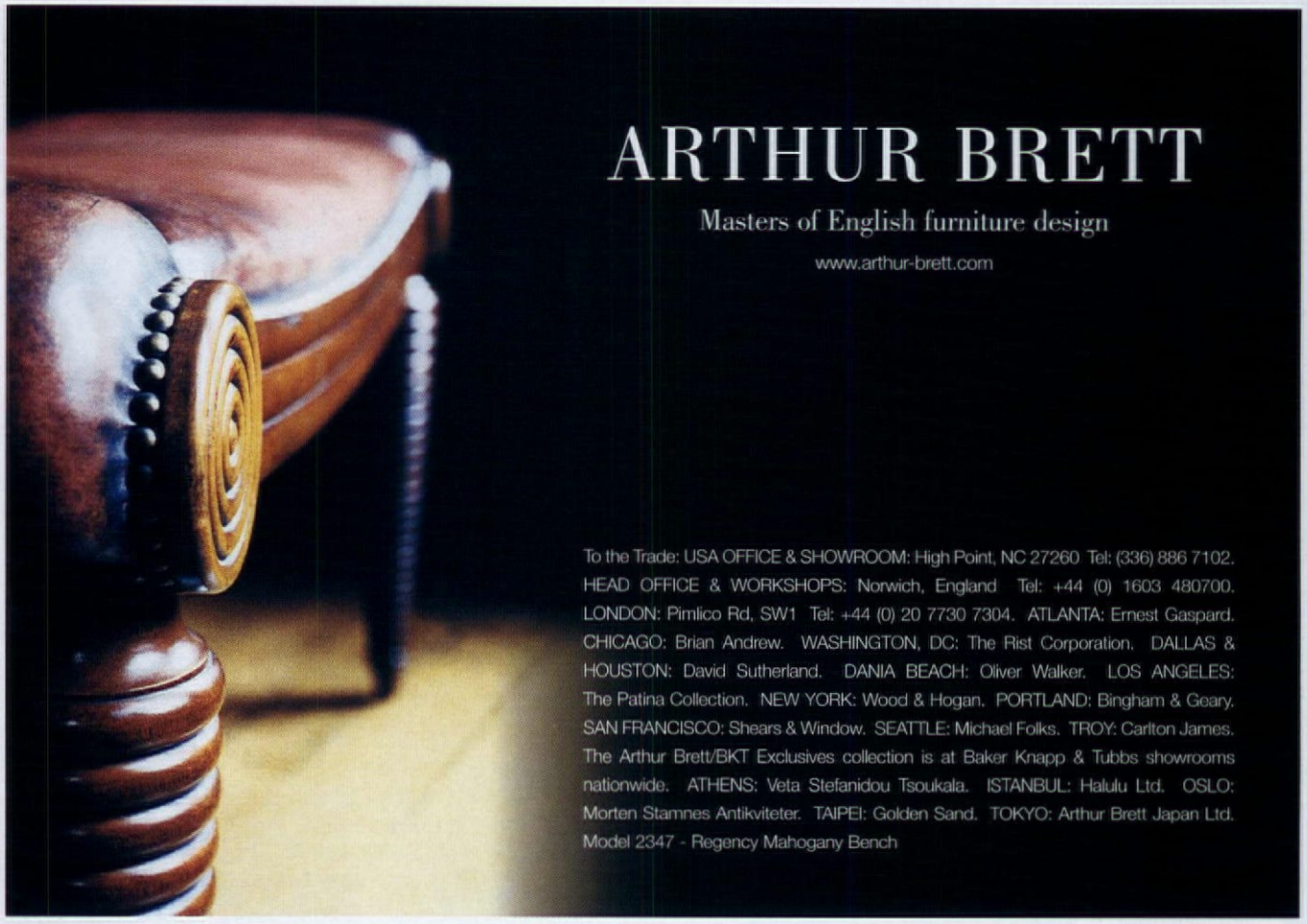
WITH A CRATER to be filled, everything naturally began from scratch. So there was at first a scratchy wispiness, bare trellises, and new brick walls; all this bleakness was emphasized by a layout that, like the house, was quite austere: its lines very straight, its areas strictly defined. But as I grew, so did the plants, and things began to connect.

Within a long city rectangle, about 45 feet by 140 feet in area, this was what there was. First came the terrace, which even in winter caught the sun. In summer it became almost part of the living room, since the windows were opened wide nearly to the floor, and outside there were chairs. On long light evenings, I could hear incomprehensible adult conversations filtered through wisteria from my bedroom above.

Beyond the terrace, a low step down, was a lawn big enough for pig-in-the-middle and a very modified version of cricket. Along one side of the lawn ran a narrow, straight path, one stone wide. Between the path and a wall ran my mother's long border. Because it was so full of her many favorite plants, each one doing something different (fig tree trying to fruit, hollyhocks climbing, *fraises des bois* ripening), walking beside it always seemed to take a long time.

At the bottom of the lawn was another, smaller terrace, behind which was a bed of shade-loving shrubs. The shade came from an enormous lime tree that had survived the bomb. It was much taller than the house, full of thrushes' nests and crooning pigeons. A boundary tree, it had a monumental trunk; a quarter of it was in our garden, the rest in the three adjoining ones.

The garden's other boundaries were marked by brick walls about four feet tall, surmounted by wooden trellises going up about another four feet and effectively closing us in, so that although we could hear buses, church bells, and the trains headed for Paddington Station, it all seemed muffled and far away. Trained against one wall was a row of espaliered fruit trees—two Cox's Orange Pippin apples, two Comice pears—these at first very slight, but eventually yielding *(Cont. on page 230)*



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passing fancies

THE SILVER STANDARD

by david colman



Above, from left: Audubon from Tiffany & Co., Continental from Tuttle, Acorn from Georg Jensen, Savoy from Buccellati, and Padova by Elsa Peretti for Tiffany & Co.

When it comes to flatware, stainless just doesn't cut it

STEEL, STEEL, STEEL.

It seems like that's all anyone has been able to talk about for the past century. Forged steel. Steel-frame construction. The Man of Steel. The Pittsburgh Steelers. And everywhere, acres of that marvelous alloy of nickel, iron, carbon, and chromium called stainless steel but known to its fans—just like Donna, Calvin, and Ralph—by its first name. And why not? Steel is great stuff, pretty much bearing the weight, via its various formulas, of such modern advancements as the skyscraper, the jumbo jet, and the DeLorean.

But it's also responsible for something I don't like. Namely, stainless-steel flatware. It's curious that a substance's claim to fame should be not what it is but what it is not. Stainless steel, nonalcoholic wine, fat-free cake. But this does not address the more pressing question. What in all of damnation is wrong with silver? Why, when the words *luxury* and *basic* are no longer antithetical to each other but practically redundant, when, say, a pair of sweatpants simply has to be made in Italy by a fashion designer out of cashmere from Nepal just so someone will deign to put them on, why is everyone still using ghastly stainless steel for eating? As Christopher Gow, whose sterling-coated seashells are the crème de la crème of Palm Beach Baroque, declares: "It's like eating with wire hangers."

First, there's the color. Since when is gray, which I associate with storm clouds and gun barrels, a good thing? Even the shiniest stainless has a cold blue cast to it. Silver, on the other hand, is a beautiful brilliant white, sparkling here and there with a warm, vanilla-hued gleam. Second, its weight (if you buy it right) and ready warmth make it a pleasure to use. Silver is a boon to the appetite, an hors d'oeuvre for the eyes. And, while stainless gets duller with each use, silver ages gracefully, gathering a lovely, warm patina.

That is, as long as it is used. At Old Newbury Crafters, whose lovely, costly silverware is made by hand, they recommend using their product every day and putting it in the dishwasher—as long as there's no stainless inside, which can cause nasty black marks, or stainless "cooties," if you will. But, sadly, the only job that most silver performs is as the chief tenant of a silver chest, perhaps being brought out once or twice a year for a festive occasion.

"People hesitate to use silver," Elsa Peretti says. "But I prefer it. Something about the weight of stainless steel I don't like." It was to make this point that in 1984 Peretti designed her Padova silverware for Tiffany & Co. with loops on the top, so the pieces can be slipped on and off hooks for easy access. With most sterling, Peretti says, "you put it in a box and that's it."

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HOUSE &GARDEN

passing fancies

affairs can be summed up in one word: *bridal*. For most of us, bridal is an adjective. But in the world of china and silver, it has become a noun—shorthand for bridal market. But bridal is also shorthand for something else: a disturbing mind-set that has had a profound economic and aesthetic impact, given that roughly 50 percent of all new silver flatware is bought by and for newlyweds.

Since the thermoeconomic blast sparked by these millions of fusions nationwide is largely responsible for the silver flatware business, the desires of young marrieds rule the market. Hence, among the most popular sterling silver patterns in America are Wallace's Grand Baroque, Gorham's Chantilly, International's Royal Danish, and Reed & Barton's Francis I, which, as their names suggest, do not go well with eggs and toast. Wedded bliss, as rendered in silver at least, seems to be an extraordinarily complicated affair, and one has to wonder if the divorce rate would go down if this were not so much the case.



The Acorn pattern from Georg Jensen remains popular.

MEANWHILE, THE other half of silver sales is attributed to a domain with a more delightful name: that of the *affluent hostess*. But the tastes of these affluent hostesses, and hosts, are too often ignored. Looking for something simple and elegant for nightly entertaining? Stylewise, you're better off looking for something in stainless, whose makers have at least kept pace with the times. One standout in sterling is Continental, designed in 1934 by International and now made by Tuttle, perhaps America's best large silver crafter. A spartan design with a moderne touch, Continental is many things that best-selling patterns are not: clean, informal, and made of heavy, high-quality silver. But as for demand, in the book *Sterling Flatware* the pattern is indexed with the letter *S*, which stands for Seldom Demanded.

S, indeed. Most American silver makers have all but discontinued any line of flatware designed in the past 70 years—an odd departure from the rest of the shopping mall, where heaven forbid you should still want to buy something that was designed more than an hour and a half ago. One sterling pattern, Contrast, made by Lunt in the 1950s, would be letter-perfect for today: Deco-ish, squared-off black nylon handles grasp the graceful silver heads of spoons, knives, and forks. And there is demand for such sets. A 48-piece set of Contrast recently sold at auction for $2,800—more than twice the amount that 80-piece sets of Grand Baroque routinely go for on eBay.

And that's another thing. Now that there is eBay, the excuse that sterling is too expensive is just hogwash. An entire service for 12, with a nice monogram and lots of arcane serving pieces, can often run you less than one with a comparable number of yucky stainless-steel pieces. (Of the more popular patterns, Gorham's Etruscan and Fairfax, and Towle's Craftsman, are nice, understated, and easily obtainable.)

While much of the silver flatware industry is in the doldrums, a handful of high-end silversmiths—Buccellati, Georg Jensen, Tiffany & Co., Old Newbury Crafters—are posting the only sales increases in the business. And, considering the small percentage overall of sterling flatware that these elite make and sell, that's saying something.

So let us all take a letter from these enchantresses—or better yet, a dinner invitation. Buy simple, high-quality sterling, and use it often. Every day, even. The bridal sterling can stay put in its velvet drawer, for all I care. After all, it's dressed for a wedding, and the rest of us aren't even dressing for dinner.

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WAITING ROOMS

by molly peacock



SUPPOSE YOU'VE reached one of those rare temporary lulls in your house. Usually you buzz through your living room in a frenzy, but today you stop. The walls softly vibrate, the objects you've collected hum in their niches with a kind of anticipation. The chairs and couches seem also to be waiting. Perhaps for the arms and legs and weary heads of . . . whom?

Could it be simply for you? Could this temporary lull be the environment that you've created asking you to sit down and look into it, just as you might sit down and look into yourself? Such moments always catch us by surprise. In the sudden return to ourselves we are returned to inner rooms, and it can make us nervous. Yet the lull tempts us to listen. What do we hear? It is the beating of our hearts in their own chambers. Like a room within a room within a room, there is an art that conjures corresponding beats of emotion and thought: poetry.

Poetry helps us with what I call our deepest interior design. Yet just as we sometimes fail to understand our own interior needs, we can also feel we don't understand poetry. We can be attracted to poetry but uncertain about it. Poetry gives us words for more than simple experience. It gives us words for our complicated, ambiguous existences.

If you have unoccupied corners in your house, and your life, maybe it's time to start a poetry circle and fill your chambers of emotion

With this in mind, look again at your unused living room. That circle of chairs may be waiting to be filled by companions who also crave depth of interior design. You and your friends may be ready for a poetry circle. Reading a poem with friends can make it comfortable to make sense of our chambers of emotion. Conquering book lists, jostling for attention because you better look smart, cooking for a crowd, cramming a schedule, all those things are out. All are inimical to poetry circles, which are divinely slow in a hurtling world. To get together in a group and wrestle with language is a divinely unusual activity, and it can be done with immediate concentration. Let the two hours lie open before you; luxuriate while you have the chance.

Once you have felt that moment of a lull in your living room (or if the weather's fine, that lull outside), there are only three rules for organizing a poetry circle:

1. Start small. The last thing you need in

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on reflection

your life is another burden. Three or four people will be fine, at first.

2. Share the responsibility. Let your local bookstore, library, or poetry organization help you pick the poems.

3. Limit the frequency. In most cases, monthly or seasonal meetings work best.

From hyacinths and strawberries to cranberries and pine, poetry connects so naturally to the seasons that a simple, homemade model for getting together is the seasonal circle. Because there is a pleasantly infrequent formality to this quartet of meetings, getting together at members' homes seems logical. My own group began seasonally. We were four women, in four seasons, choosing favorite poems, then venturing out toward books of poems. Each of us hosts one meal. Seasonal food infuses the literary choices (why not eat spring asparagus as you read Emily Dickinson's poem " 'Hope' Is the Thing with Feathers . . . "?), but that reflects our ideas of atmosphere.

The Poetry Society of America (in New York, 212-254-9628) can give you advice. Chain and on-line bookstores are happy to accommodate lists of books and dates of meetings. But many groups find that their best friend is the local independent bookseller, who may be familiar with the people in the group and can often make the perfect recommendation. As well, independent booksellers often host poetry readings, and can hook up poetry circles with writers. Reading the work of a poet who is present to answer your questions is like having access to a living handbook; the body of the poem can burst forth in your presence.

BUT ONCE YOU'VE made a selection, what do you actually talk about? I find that it's best to pick two poems to start. One might take you the whole time, or one might lead to the other. You often discover how one poem relates to others in the book, and so many correspondences bloom that you end up with a sense of the book as a whole. Most poetry readers are grazers. Read what you feel like, and don't feel guilty if you skip some.

I chose this poem by the late poet Jane Kenyon to begin my book, *How to Read a Poem . . . and Start a Poetry Circle* (Riverhead Books, paper, $12.95). Poetry, the age-old comforter, offers depth in a moment's lull. When you can squeeze a poem into your life, your whole being expands. And that's not at all temporary.

LET EVENING COME

Let the light of late afternoon shine through chinks in the barn, moving up the bales as the sun moves down.

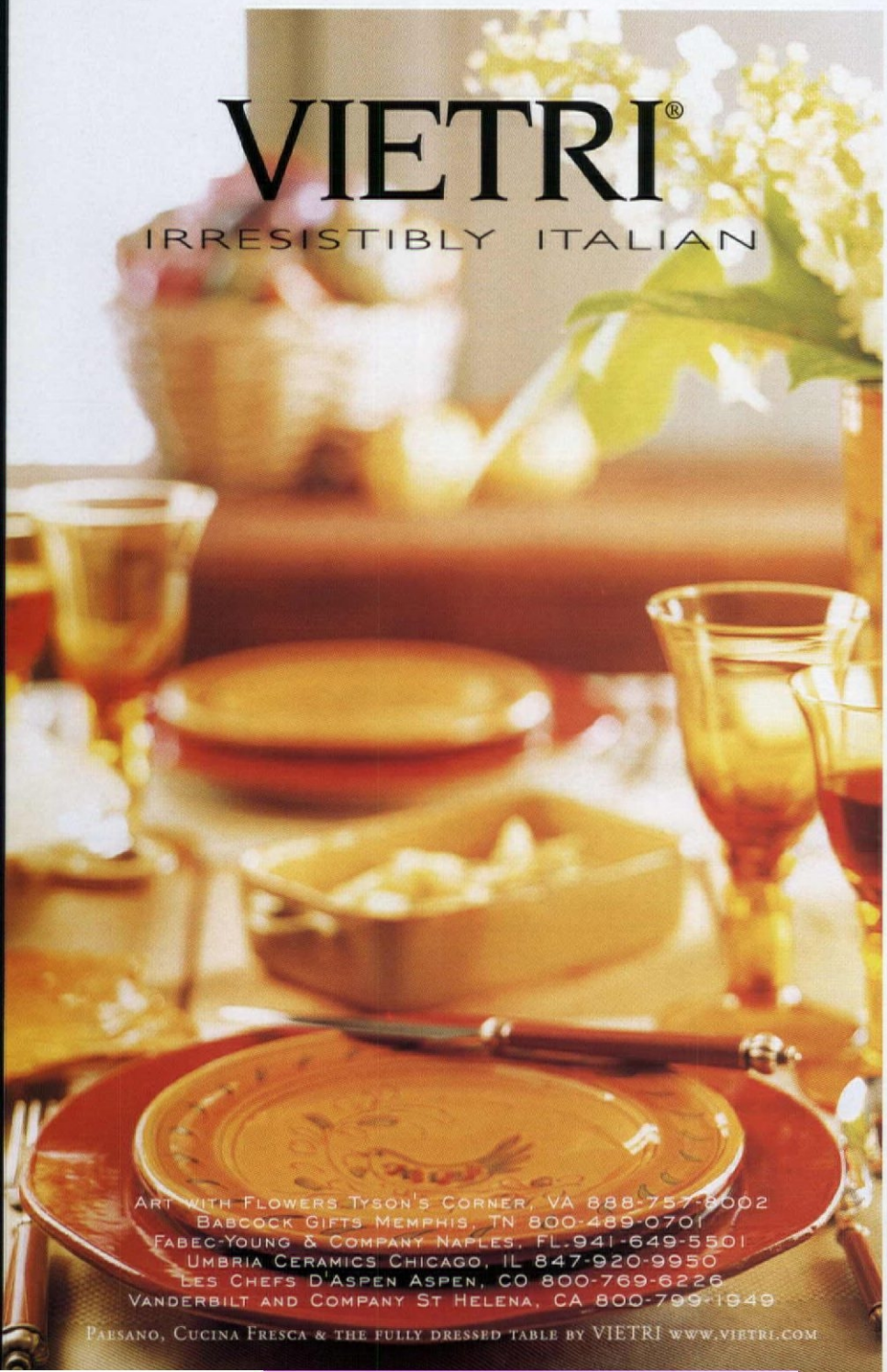
Let the cricket take up chafing as a woman takes up her needles and her yarn. Let evening come.

Let dew collect on the hoe abandoned in long grass. Let the stars appear and the moon disclose her silver horn.

Let the fox go back to its sandy den. Let the wind die down. Let the shed go black inside. Let evening come.

To the bottle in the ditch, to the scoop in the oats, to air in the lung let evening come.

Let it come, as it will, and don't be afraid. God does not leave us comfortless, so let evening come.



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simple things

A GOOD TURN

by kent haruf



An antique garden cultivator digs up memories of the past

ABOUT FIVE YEARS ago, Ginny Davis, my sister-in-law, did a kind thing: she bought me a cultivator at a yard sale in Brooklyn, Iowa, and in February of the next year, she presented it to me for my birthday. She paid seven dollars for it, and when she gave it to me, it had a green ribbon wrapped around the handle. I have few other possessions that I value more.

It's an old push-it-yourself garden cultivator, with a hardwood handle set at the top of an oak shaft that stands above the steel rotary wheel. The rotary wheel, like a cylinder-shaped cage with sharp points sticking out, chews up the weeds between the rows of vegetables as the wheel goes around. But the five metal tines curving down from a bracket behind the rotary wheel do the real work. The tines are seven inches long and are sharpened and tempered, and they dig into the ground, turning it over, loosening it, cultivating it, rooting the weeds out as you push the cultivator along between the rows of peas and spinach.

The brand name raised on the metal disk at the side of the wheel of my cultivator pleases me almost as much as the sight and smell of the fresh-turned dirt does. The name on the cultivator is Ro Ho. The folks at Rowe Manufacturing in Galesburg, Illinois, gave it that name when they made it years ago. Obviously, it's a shortened version of Row Hoe, but I like the spelling Ro Ho better. It looks snappier, with both words ending in that identical, simple, lowercase *o*. Besides, I like the suggestiveness of the name, with its inadvertent use of contemporary slang, the suggestion that it's female, although I suppose no self-respecting manufacturing company today would think of naming a garden implement such a thing. But back then, when my cultivator was named, and during the years when it was still being manufactured, Ho wouldn't have suggested a woman who walked the streets for sex; and since that was still in (what people tend to think of as) the more or less innocent years before the war in Southeast Asia, it wouldn't have suggested the name of the leader of North Vietnam, either. No, Ro Ho, in my imagination at least, harkens back to a simpler, sunnier time.

It takes me back to my father and to a time when I was still a preacher's boy in Colorado. My father was raised on a homestead in North Dakota, and by great effort he had put himself through high school, college, and seminary; and for his generation and for someone who had started where he had started, he had come a very long way. But the stories he told—he was a great storyteller, and some of my best memories are of sitting around the table after supper, especially if we had company, listening to him—were of



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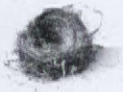
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simple things

North Dakota and not about preaching or doing good works, but about riding in to the little post office in Grassy Butte one day on a black pony to collect the mail and afterward racing an old man on a white horse while the old man cried out, "Whoa, Sugar, whoa, Sugar," and stories of rolling rocks down a hill, like boys do, and by the merest of chances avoiding the killing of one of his father's best cows and how that made him sweat even then, telling about it. Ro Ho reminds me of that.

It also takes me back to memories of my father working in the garden we had in Canon City, Colorado. We lived during those years in a house, a parsonage (it was at 1008 Greenwood Avenue), that had almost no backyard. When we had been there for a year or two, we were allowed by an old man in the church to use a plot he owned that was located behind an old vacant house down by the river. The garden plot was about half an acre in size and was comprised of rich, sandy soil, and (best of all) you watered it by opening an irrigation gate a block away beside the Arkansas River, a gate that let that cold, clean, snow meltwater into a small ditch; and then there was a series of other gates that led the water into the garden plot behind the old house. It was wonderful to see the first small head of water moving along the ditch as if it had tentacles and was reaching out, and then when the rest of the water caught up, to see the rush of water running steadily along the ditch like a tiny creek. But before irrigating anything, I remember that we shoveled a truckload of cow manure onto the garden (the manure came from another family in the church, the Merle Wilsons, who had a dairy farm out east of town) and that my father rented a rototiller to turn the manure under and to mix it with the garden. I remember even better that my father owned an old-fashioned push-it-yourself cultivator that he used to make the rows in his garden and to loosen the earth between the rows and to keep the weeds out.

His cultivator was different from mine, but it was the same idea. His had an iron wheel at the front, about the size of a bicycle wheel, with two long oak handles leading back from it; and just behind the wheel there was a metal bracket that held the brace of cultivator tines or, if your work was making a seed row, the single plow head. It stood up by itself, substantially. I remember it exactly and wonder what ever became of it—perhaps it was sold in one of the many moves my parents made, moving from one church to the next—but I would give a great deal to have it now, and so would my brother, Mark, who, like me, likes to have a garden in his backyard. We've often talked about our father's cultivator. And we both remember with the same affection how he used it and how he looked while he did.

HE ALWAYS WORE a hat and khaki pants and an old long-sleeved white shirt (I never knew my father to wear a short-sleeved shirt in his life) and old cracked shoes, and I remember how he pushed the cultivator easily in the rows. My brother and I tried pushing it ourselves, but it seemed like great labor to us, back then. And I recall that our father kept a blue bandanna in his back pocket to wipe away the sweat on his face and neck, and how he lifted his hat to wipe his forehead and around the inside band of the hat, and I remember how his face looked on those days, and how he seemed very natural and content using his cultivator in the garden down by the river and was maybe satisfied to be away from the church and the church office and the necessity of attending church meetings, which were always controlled by old women, whom my father called, on those rare occasions when he came home so irritated by their special pettiness that he had to say something, "those heifers," he said, "those heifers."

A cultivator is a simple and honest thing and very practical. And it takes me back to the past; it links me to my childhood and to my father. I know very well that good men are hard to find, but my father was one. And I can scarcely believe that he has been dead now for 25 years. My cultivator reminds me of all that and more.

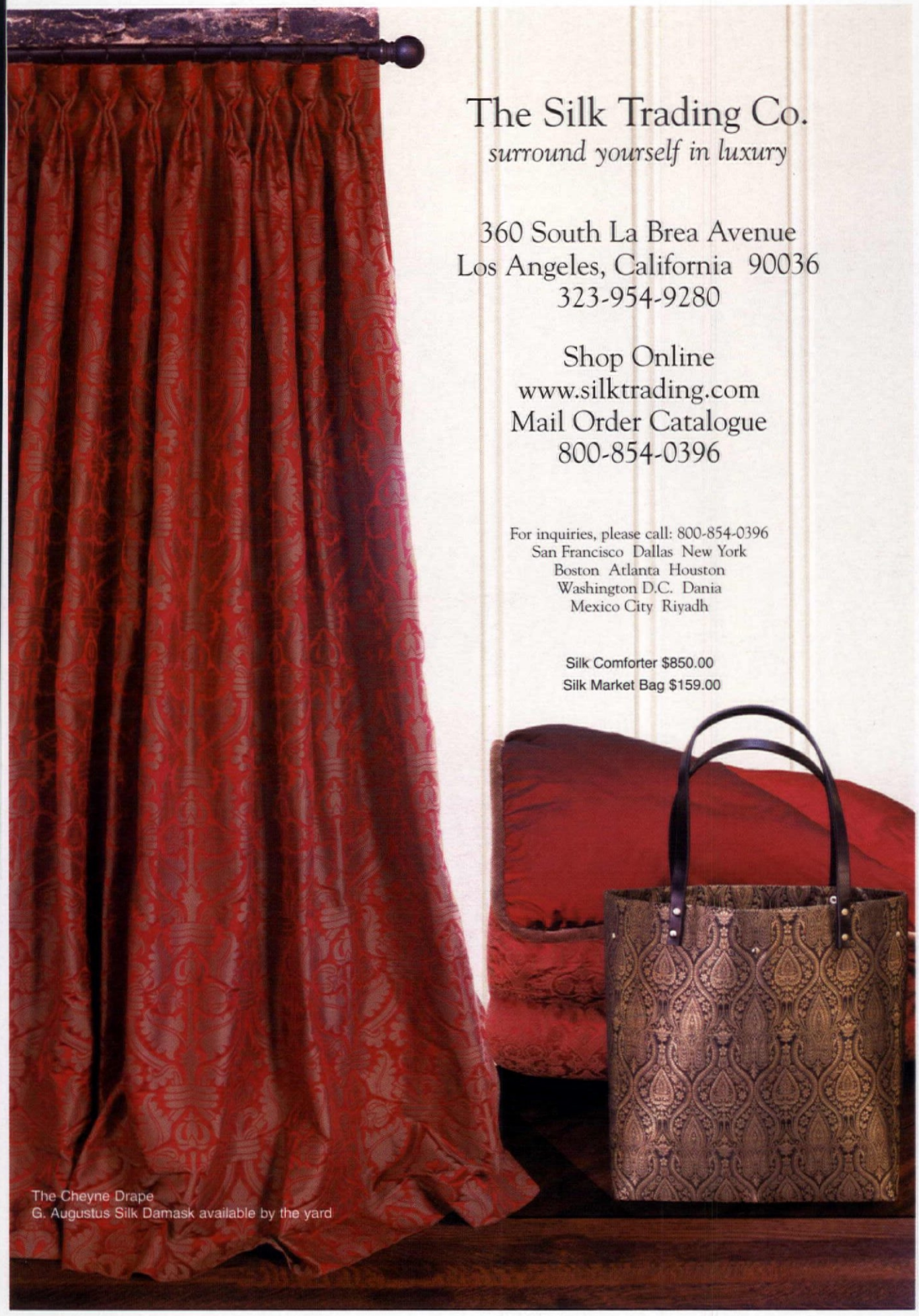
Kent Haruf is the author of Where You Once Belonged, The Tie That Binds, *and* Plainsong *(all published by Random House).*

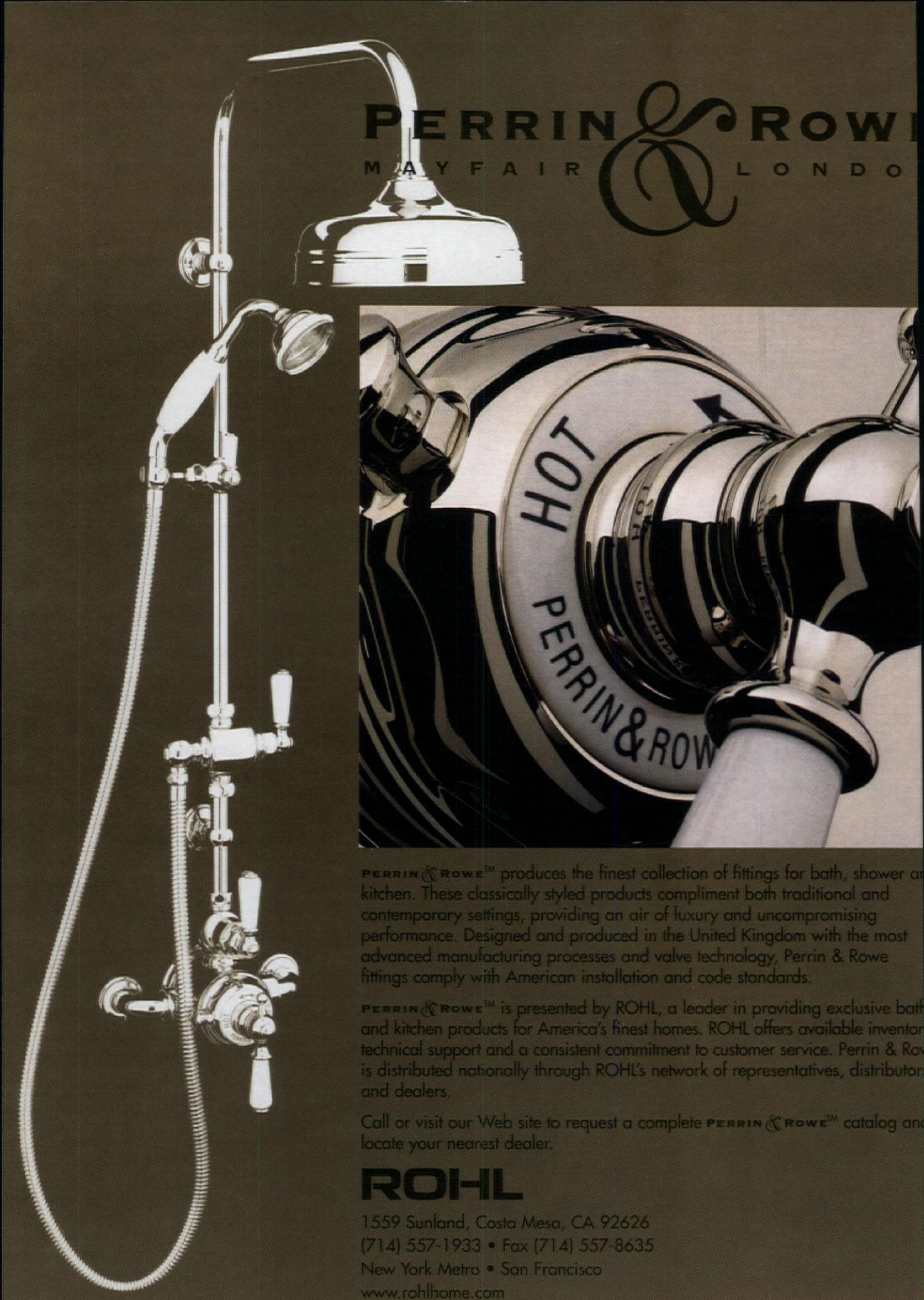
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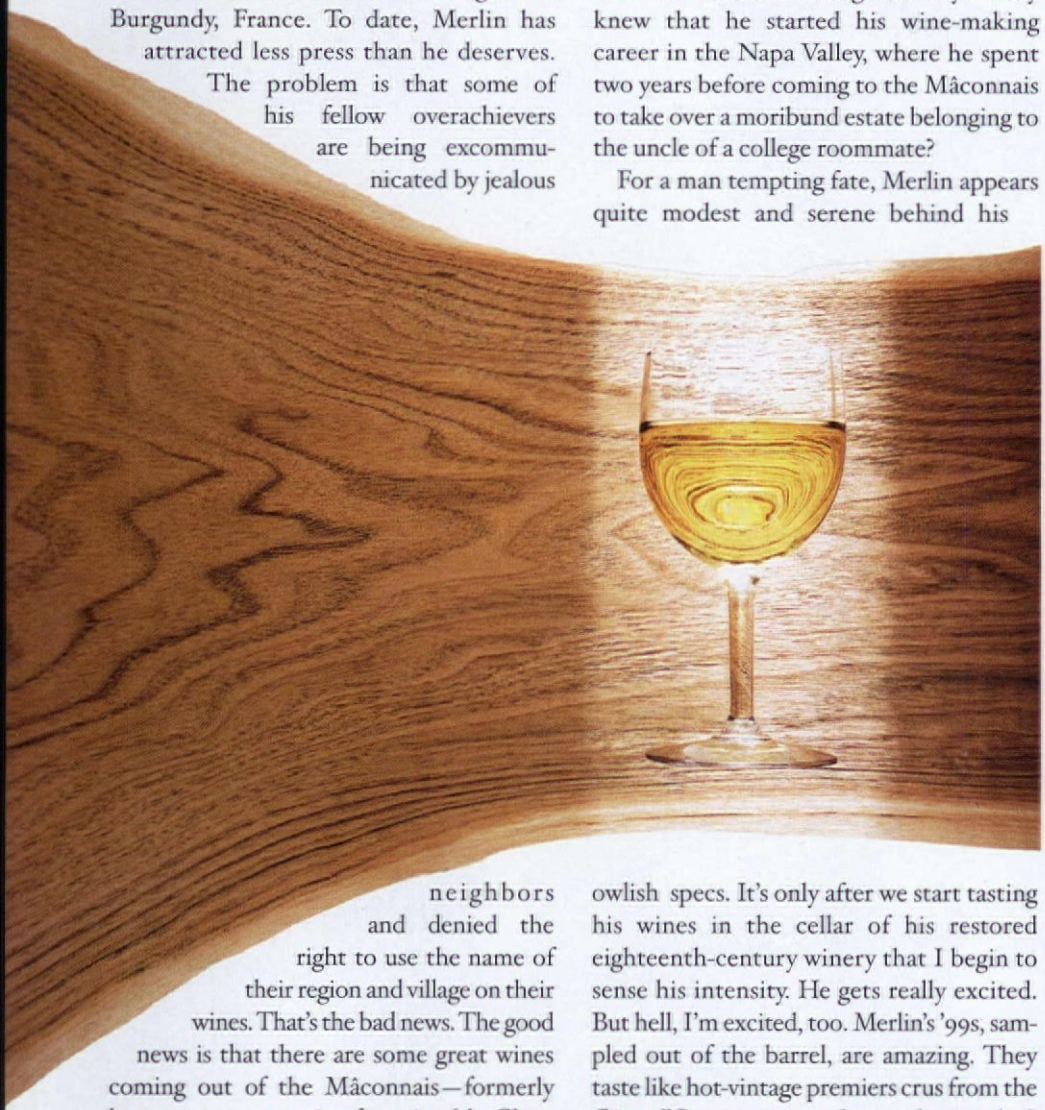
uncorked

THE MAGIC TOUCH

by jay mcinerney

In the Mâconnais region, Oliver Merlin and a handful of wine makers are conjuring up enchanting whites at remarkable prices

I'M A LITTLE NERVOUS writing about Olivier Merlin. He is one of those brave souls who is making great whites in the Mâconnais, the southernmost region of Burgundy, France. To date, Merlin has attracted less press than he deserves. The problem is that some of his fellow overachievers are being excommunicated by jealous neighbors and denied the right to use the name of their region and village on their wines. That's the bad news. The good news is that there are some great wines coming out of the Mâconnais—formerly known as a reservoir of serviceable Chardonnay—and 1999 is a breakthrough vintage.



For Merlin's sake, let's hope that there aren't any *House & Garden* subscribers in La Roche Vineuse, a hamlet in one of France's least spoiled agricultural regions. Merlin is probably already a little suspect by virtue of having come from another part of France. And what would the neighbors say if they knew that he started his wine-making career in the Napa Valley, where he spent two years before coming to the Mâconnais to take over a moribund estate belonging to the uncle of a college roommate?

For a man tempting fate, Merlin appears quite modest and serene behind his owlish specs. It's only after we start tasting his wines in the cellar of his restored eighteenth-century winery that I begin to sense his intensity. He gets really excited. But hell, I'm excited, too. Merlin's '99s, sampled out of the barrel, are amazing. They taste like hot-vintage premiers crus from the Côte d'Or, some 50 miles to the north. I mean, this guy should be on the cover of *Wine Spectator* wearing a laurel crown.

Merlin uses a great deal of new oak, both to ferment and to age his wines. Most of his

the oeno file

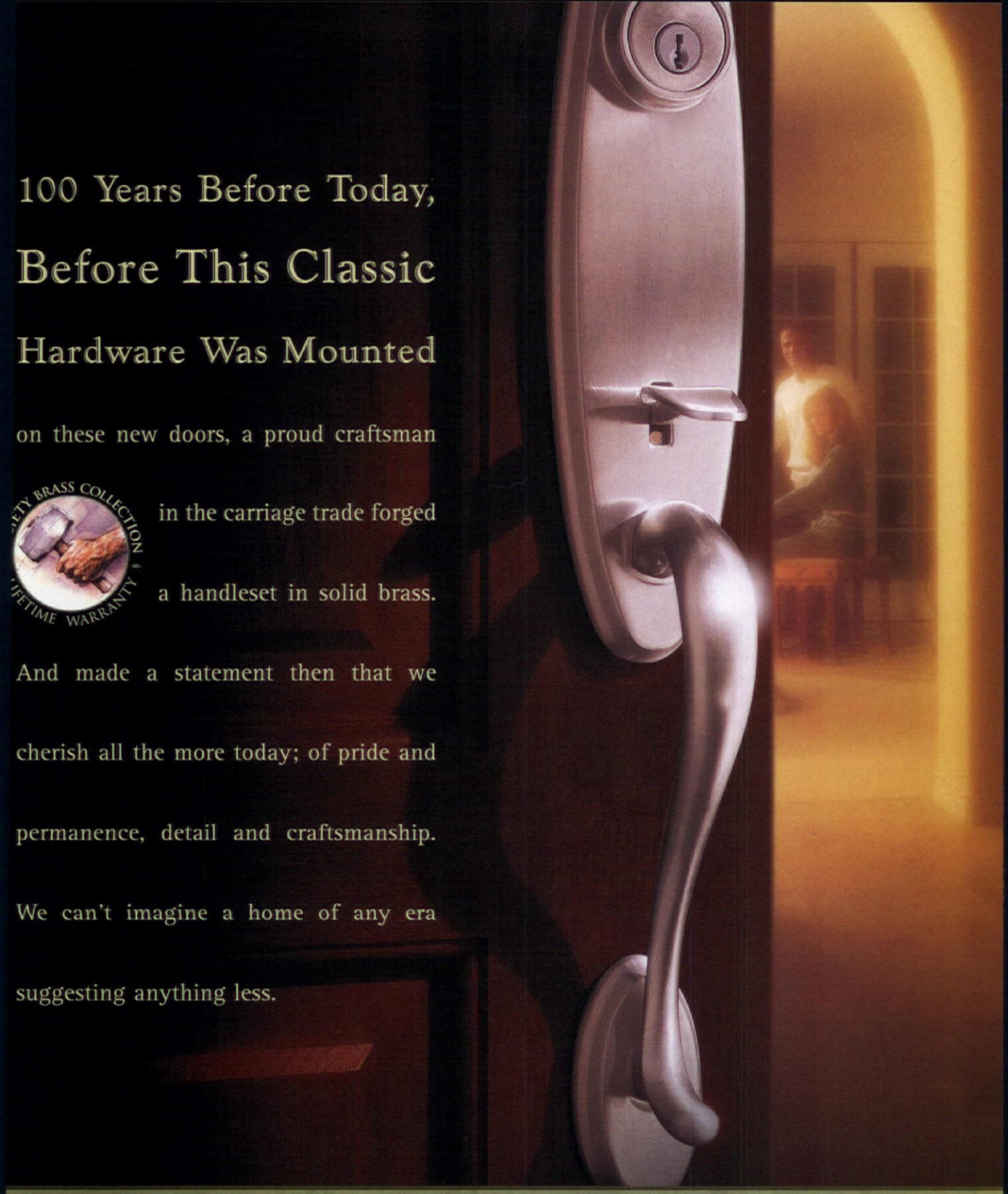
'99 OLIVIER MERLIN MÂCON-LA ROCHE VINEUSE VIEILLES VIGNES A cross between a Meursault and a great Kistler Sonoma Chardonnay. Decadently ripe fruit barely restrained in a mesh of acidity—Gypsy Rose Lee in a corset. $20

'99 VERGET MÂCON-BUSSIÈRES VIEILLES VIGNES DE MONTBRISON Like a junior Puligny-Montrachet "Les Perrières," packed with fruit and minerals. Very concentrated. Did I say junior? $18

'98 DOMAINE DE LA BON-GRAN MÂCON-CLESSÉ A very big Chardonnay that smells almost like pinot noir with raspberries and red currants on the nose. Full-bodied, spicy, and complex—it's hard to believe that this wine never saw new wood. Buy this and save up for '99. $28

'98 DOMAINE DE ROALLY MÂCON-VIRÉ This is a brilliant, precisely etched, but friendly wine from a tough vintage. A hint of tart apple leavened with a little residual sugar. $19

'99 DOMAINE DES CHAZELLES VIRÉ-CLESSÉ A powerful and somewhat rustic Mâcon that has the woody, buttery signature of the regional soil and tons of cidery fruit. $15



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neighbors wouldn't dream of using new oak barrels, because of the massive expense. Some, like Jean Thévenet, are philosophically opposed to new barrels because they believe that the butter/vanilla flavor they impart masks the natural flavor of the grape, as well as the character of the vineyard soil. Having tasted a wide range of vineyard-designated wines from Merlin, I can attest that, despite the new oak, the variations are very marked.

The bulk of the wines coming from this region are labeled Mâcon-Villages. In a great year like 1999, they can be a good value at $8 to $10. The wines labeled with a specific village name, like Mâcon-Lugny, often represent a step up in quality. Saint-Véran is an appellation that usually offers the best price/value ratio in the region. The most famous wine of the Mâconnais is Pouilly-Fuissé. From such makers as Château Fuissé, Verget, Guffens-Heynen, Roger Lassarat, and Merlin, it can be glorious, but more often it's mediocre and overpriced.

Questions of wood aside, Olivier Merlin and Jean Thévenet are kindred spirits. Thévenet is a slight, balding fellow who bears a certain resemblance to Elmer Fudd. For reasons that I don't quite understand, he bottles his wines under two domain names: Domaine de la Bongran and Domaine Emilian Gillet, the former wines coming from the village of Clessé, the latter from Viré. Thévenet's father was among the first to suggest a special appellation for these two special villages, which seemed to many to produce superior wine. The appellation of Viré-Clessé was finally approved in 1998. However, Jean Thévenet is not entitled to use the name, nor, it seems, can he use the names Mâcon-Viré or Mâcon-Clessé.

This guy should be on the cover of *Wine Spectator* wearing a laurel crown

The national *appellation controllée* committee is excluding Thévenet because his wines are allegedly too high in sugar to be "typical" and—some suspect—too highly praised by wine critics.

Unlike many of his neighbors, Thévenet picks his grapes very late and severely limits his yields to concentrate the juice of the grapes. (He also harvests by hand.) The rich juice can take as long as two years to ferment in Thévenet's 200-year-old *foudres* (ancient wooden barrels, which impart no flavor, as opposed to those of new oak). The complex, powerful wines that result are indeed atypical of a region better known for light quaffing plonk. But Thévenet's extensive research into the subject suggests that the old Mâcon-Virés were made in almost exactly the same manner as his own, with similar levels of alcohol and sugar. "We are the ones upholding tradition," he insists. His wines are indeed classics that can age for decades.

THÉVENET'S friend Henri Goyard of the Domaine de Roally won't be able to use the new Viré-Clessé appellation either. A compact man with close-shorn hair, Goyard seems cheerfully resigned to his renegade status. "Maybe next year I call my wine *vin du table*," he says. Whatever it's called, it's worth seeking out.

Despite the procrustean regulations, some excellent makers are thriving within the the appellation system. The small, family-run Domaine des Chazelles and Domaine André Bonhomme both turn out bold, handcrafted Mâcon-Virés. On a larger scale, the negotiant firm of Verget has become the most reliable source of high-quality Mâcons. Founded by a hyperactive Belgian named Jean-Marie Guffens, Verget has become a kind of boutique co-op for the region, buying grapes from select vineyards, demanding low yields from its growers, and vinifying with a liberal dash of new oak. Verget is Guffens's *prêt-à-porter* line, although the '99s—appearing under a variety of vineyard-specific names—are virtually couture. The Mâcons from his own small vineyard holdings bottled under the Guffens-Heynen label are even more spectacular.

The neighbors are going to be really ticked off.



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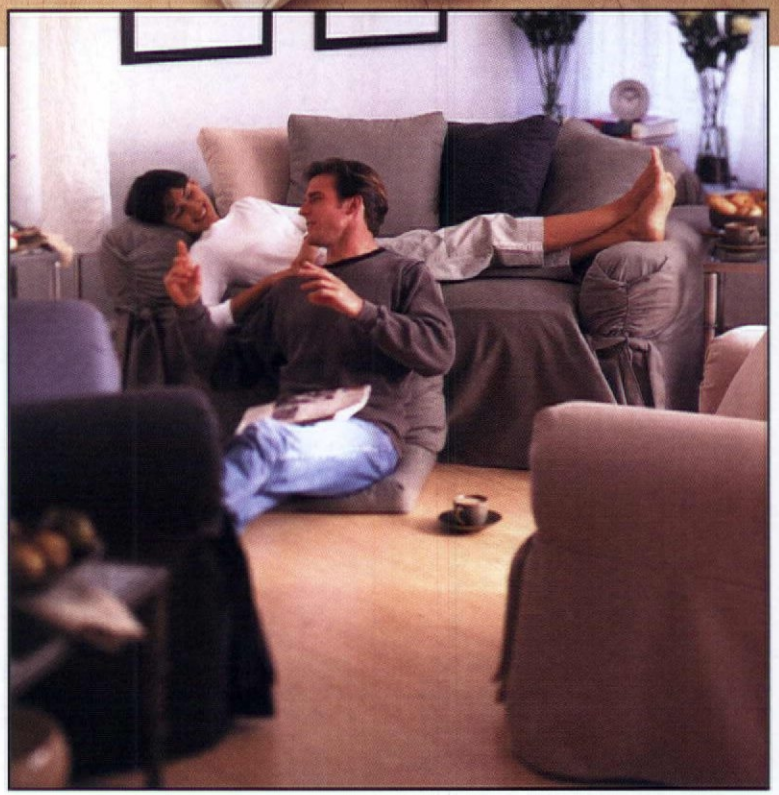
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London Now

English style and London style were once the same thing—chintz and cabbage roses. But that was another country. London today is a polyglot world filled with spirited designers who are exuberantly exploring the freedoms of a reborn metropolis. All hail a global mix that has room for minimalism, tribalism, and all that chintz!

A 17th-century Flemish tapestry is the first of several layers of history created for a drawing room by Alidad.

THE SPELLBINDER



Alidad creates a sense of history in the entrance hall by using layers of textures. The William and Mary gilt-wood side chairs are covered in green silk velvet, and the George I wing chair in a silk damask, both from Partridge Fine Arts Plc., London. A 17th-century Herat carpet from Rainer Zietz Ltd., London, covers the table. The portrait is 17th-century Flemish.

INTERIOR DESIGNER ALIDAD UNITES 18TH-CENTURY ATMOSPHERE WITH MODERN LIVING IN A CHELSEA HOUSE



WRITTEN BY MEREDITH ETHERINGTON-SMITH

PHOTOGRAPHED BY JACQUES DIRAND PRODUCED BY CYNTHIA FRANK

A CHARMING mid-Georgian house in one of the tiny romantic streets of Old Chelsea has been brought back to vivid life for its twenty-first-century owners by Alidad, one of London's leading decorators. He has created, by dint of restoration, reconfiguration, and imagination, a new version of this house—one that acknowledges its past and also offers its owners a series of carefully constructed and decorated spaces that reflect the tenor of their lives.

"As soon as I saw the house, I fell in love with it," Alidad recalls. "It was like a jewel. When I went through the front door for the first time, I felt I was stepping straight back into the past. When I came to decorate it, I wanted to try to create rooms that were of the present but that were also connected to what the original house must have been like."

Alidad describes the house as typical of the period, with the conventional disposition of rooms. But he points out that by simply "looking at the facade, you can't know what awaits you inside, which is wonderful.

"WHEN I WENT THROUGH THE FRONT DOOR, I FELT I WAS STEPPING INTO THE PAST" —ALIDAD





The use of candles and concealed ceiling lights creates an 18th-century atmosphere in the dining room, opposite page foreground and this page. *Verre églomisé* framed panels line the walls, and the ceiling features gold-leaf details of the constellations. ■ A view through the dining room to the entrance hall, opposite page, shows a 17th-century Flemish portrait from Rafael Valls Ltd., London, and behind it, an 18th-century Italian wall hanging. ■ Alidad, below, sits in the drawing room in a William IV chair.



The drawing room gives the impression of having been added to, generation by generation. *Portrait of a Lady* by Bartolome González y Serrano (1564–1627) hangs above a late-18th-century Irish console table and 19th-century bronze and gilt lamps. The Regency armchair, left, and the slipper chair have 19th-century needlework pillows. A 19th-century Ziegler carpet covers the floor, and the tapestry is 17th-century Flemish.


LATE GOTHIC SCULPTURE
GREAT CARPETS





I absolutely love houses like this that are a wonderful surprise, houses where every room is different."

Alidad, 46, is Persian but has lived in London since he was 16. He has earned his considerable reputation as a decorator unafraid of squaring up to *haute luxe* not only with private commissions from his international clientele, but also with his superb restorations of important historic houses, notably the National Trust's Buscot Park.

Surprisingly, considering his present vocation, he studied statistics at University College London, then went on to the Sotheby's Works of Art course. Subsequently, he spent seven years at Sotheby's as departmental director of the Islamic Works of Art and Textiles division. Eventually, with no experience or formal training, he decided to strike out on his own as an interior decorator. "I had no preconceived ideas about decorating," he admits, "so I just did what I myself liked, which is to create rooms through layer upon layer of color and pattern." Alidad explains that he "paints rooms by using old and new textiles linked by color, creating rooms that I hope are comfortable and welcoming." He also aims for a timeless look, as if each of the rooms has been added to, generation by generation.

WITH THE HOUSE in Old Chelsea, he began, he says, by letting it talk to him. The interior details were difficult to work with at first, partly because the original fireplaces were all angled in corners of the rooms, which created awkward spaces. So after taking the rooms back to the past by repairing cornices and skirting boards, Alidad decided to change their layouts to allow the owners to have a more modern style of living.

The first-floor landing, for instance,

All the study lacks is an 18th-century gentleman to complete its aura. A grand-tour bronze of Artemis, opposite page, sits on an English Regency lacquer writing table. The large painting above is *An Allegory of Sense and Touch* by Frans Rancken III (1607–1667). ■ The sofa, this page, was custom-made by Alidad Ltd. The side table is dressed in a late-18th-century Indo-Portuguese silk coverlet.

"I LOVE HOUSES THAT ARE A WONDERFUL SURPRISE"



Alidad reconfigured several rooms, creating a Swedish-style summer study, opposite page, from what had been a bathroom. The hand-painted design on the walls was inspired by 18th-century Swedish wallpaper. The ca. 1880 French bronze Medici urns are by Barbadienne, from Guinevere Antiques Ltd., London. The 19th-century tole lanterns are from Charles Saunders Antiques, London. ■ The master bedroom's walls, left, are covered in a striped fabric from Ralph Lauren Home. ■ In the master bath, below, the mirrors and sinks were designed by Alidad Ltd. The marble bust is from the 18th century. Sources, see back of book.

led to three rooms—one was a large drawing room, but curiously, the rooms next to it were a bedroom and a bathroom. Alidad's decision was to create for the wife, out of the bathroom, a summer study inspired by eighteenth-century Swedish interiors. He then turned the bedroom into a cozy study, which meant the couple could entertain formally in the drawing room, or have drinks and relax with fewer people, or just each other, in one or the other of the studies. On the floor above, he made a bathroom out of one of the bedrooms and turned the original bathroom into a dressing room for the husband.

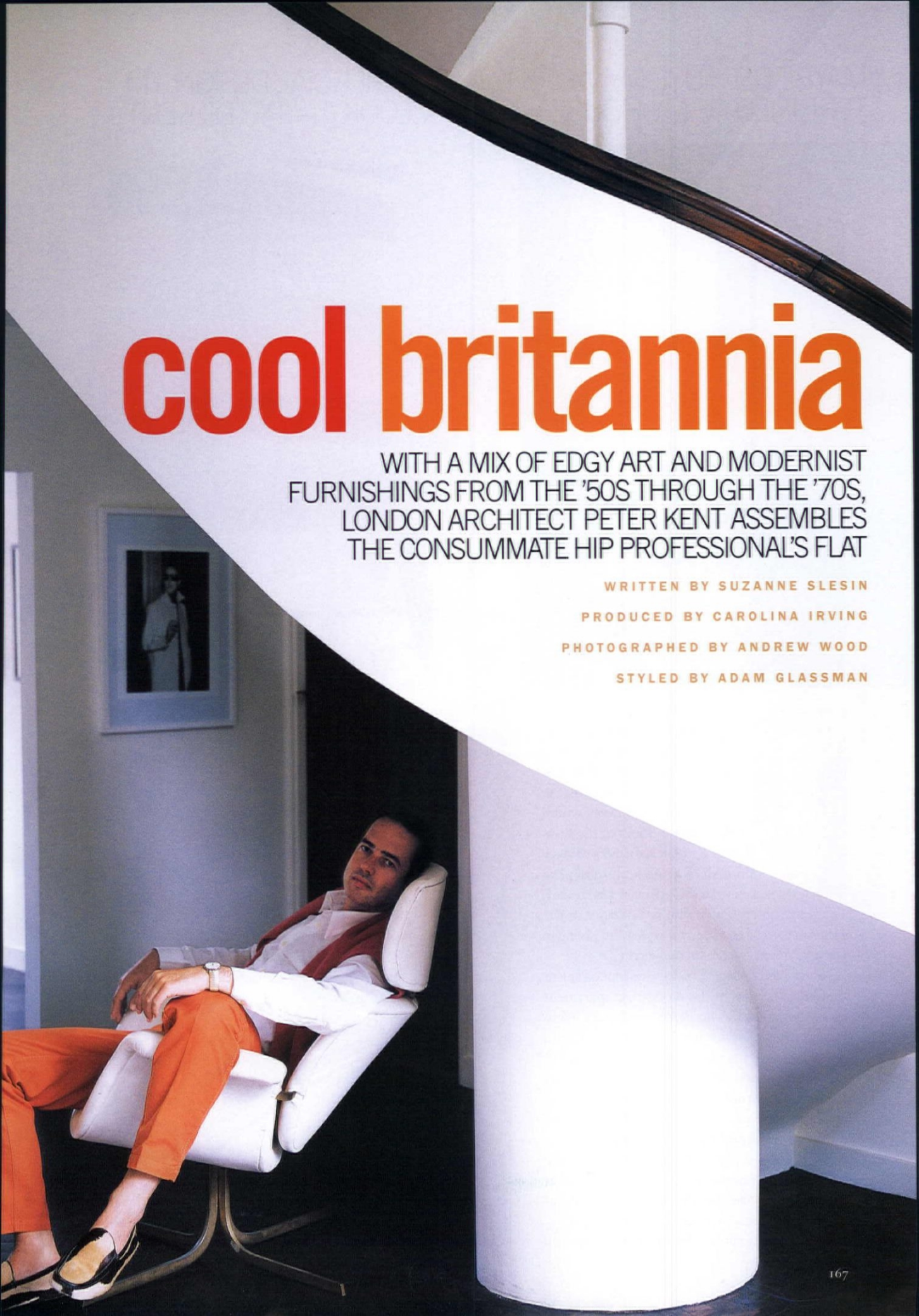
"I love creating rooms that go beyond fantasy, and the dining room in this house is most definitely one of them," Alidad explains. "The walls are *verre églomisé,* with pictures of Ottoman sultans hanging on them, each of which is lit by a candle to give the impression of being in an eighteenth-century candlelit room. But I also put tiny fiber-optic lights into some of the stars in the cosmos ceiling, so the room is also lit without one realizing it."

The house in Old Chelsea still resonates with the echoes of its past lives, but Alidad has created a luxurious reincarnation for it at the dawn of a new era.





Kent, opposite page, relaxes in a 1963 Pierre Paulin chair placed next to the spiral staircase, designed by Wells Coates—a focal point of Kent's London flat. ■ Dennis the terrier, this page, sits on a Queen Anne wing chair re-covered in cashmere from Pierre Frey, in the living room. The photo is a self-portrait by Sarah Lucas. Shopping finds include a mod floor lamp and drum table. The pedestal table is by Eero Saarinen for Knoll. The David Hicks rug is from Hemisphere, London.



cool britannia

WITH A MIX OF EDGY ART AND MODERNIST FURNISHINGS FROM THE '50S THROUGH THE '70S, LONDON ARCHITECT PETER KENT ASSEMBLES THE CONSUMMATE HIP PROFESSIONAL'S FLAT

WRITTEN BY SUZANNE SLESIN

PRODUCED BY CAROLINA IRVING

PHOTOGRAPHED BY ANDREW WOOD

STYLED BY ADAM GLASSMAN

"MAYBE BECAUSE MY WORK IS IN COMMERCIAL DESIGN, I'M TERRIFIED OF MY HOUSE HAVING A 'LOOK'" — PETER KENT





PETER KENT, handsome, tall, and lanky, slips elegantly into a chair nestled under what can only be described as a divine convolution of a stairway, which links the two floors of his London apartment. It is no ordinary stair—a flourish of white sculptural plaster—and an even less ordinary apartment. For Kent, an architect who is a partner in the London firm of Hosker Moore & Kent, living in the apartment is a dream come true.

"Since I left college, I had always looked at this building," he says of the modernist apartment block designed by the British architect Wells Coates in 1937. "It was just by chance, two and a half years ago, that an apartment came up for sale." Kent jumped at the opportunity. Many of the original features of the small duplex had disappeared, but such treasures as old doors and hardware remained. Kent had the swirling stair replastered and got permission from the landmarks commission to make some other changes. "The people there understood that monuments need to go on living," says Kent.

He promptly turned the apartment's second



Kent's modus operandi is to mix furnishings from three decades in a relaxed way. The photographs on the wall in the living room, this page, are by Wolfgang Tillmans. The pedestal tables are 1957 Eero Saarinen designs for Knoll; the '60s chrome lamps (atop a '70s sideboard by Willy Rizzo) were found at London's Portobello Road Antiques Market. ■ Nickel-plated aluminum chairs surround a '40s table in the dining area, opposite page, top left. ■ A '40s chair attributed to Gio Ponti, opposite page, right, covered in green Moroccan wool, sits on a David Hicks rug. ■ Chrome silk curtains frame the tall window in the living room, opposite page, bottom.





In the bathroom, left, a Jean Cocteau plate sits atop an Art Deco radiator cover that was once installed at the Savoy hotel. Kent designed the counter, which is made of fumigated oak and white marble. ■ In the bedroom, opposite page, a silhouette of Kent by Elliott Puckette stands on a '50s chest by George Nelson. The '40s armchair was found at a flea market, as was the '70s lamp. The bed linens are from the White House, London. The wool carpet is from John Lewis, London. Sources, see back of book.

bedroom into a spacious bathroom. "I've always thought that second bedrooms are a bit depressing anyway," he says. "The StairMaster always ends up there." Well, not here. Instead, Kent reused a pair of spectacular radiator covers that had once been in the Savoy hotel and now add a touch of Art Deco splendor.

THE PHOTOGRAPHS that Kent hung in his living room strike another refreshing note. The architect says he started collecting photos because he felt they would be particularly well set off by the soft daylight that comes into the room from the tall window. "I also felt it was a more affordable medium," he adds. A large self-portrait by English artist Sarah Lucas hangs over the sleek fireplace, while the adjacent wall is covered with a seemingly disparate series of pieces by Wolfgang Tillmans. "They are actually all part of a single installation by the artist," Kent explains. "It's the way he exhibits his work—all over very big walls."

In the high-ceilinged but not very large room, the group of Tillmans pieces contrasts interestingly with the single Lucas image. And contrast is one of Kent's favorite design tools. "I've done the furnishings as an eclectic mix," he says. "I always think one needs three decades of things together. My last flat was the forties, fifties, and sixties; here it's the fifties, sixties, and seventies. But it's not a formula." Rather, Kent enjoys giving some of his old favorites a new life. A Queen Anne chair that has been with him for years is now re-covered in pale blue cashmere. "I don't believe in chucking anything away," he says.

No matter how carefully a scheme is put together, Kent feels it should never have the feeling of being *too* done. "Maybe because my work is in commercial design, I'm always terrified of my house having a 'look,' " he says, referring to the projects that his ten-year-old architectural partnership has executed for such retail stores as Harvey Nichols, Valentino, Moschino, and Alfred Dunhill. "Working on private homes requires a different sensibility, and one's own house is about personal possessions," he adds.

Kent is always on the lookout for finds at flea markets in Tangier, Paris, New York, or, closer to home, in such London antiques shops as Hemisphere or Gordon Watson. Some recent arrivals include two George Nelson cabinets and a geometric two-tone rug by late English designer David Hicks. "It's sort of difficult to find the right thing," Kent says. Yet somehow, he always does.

THE ARCHITECT LOOKS FOR FINDS IN FLEA MARKETS FROM TANGIER TO NEW YORK, AND CLOSER TO HOME



in the wash





Timothy Gosling saw the possibilities in some high-ceilinged old laundry rooms with a royal lineage, and transformed them into a grand gentleman's apartment with considerable panache



High ceilings enabled Gosling, opposite page, to accentuate architectural details. An antique carved, gilded French pelmet is above the door to the living room. ■ An oversized copy of Herbert Draper's *Lament for Icarus* (1898) is the focal point of the living room, this page. A walnut desk and a chair upholstered in linen are from David Linley & Co. Ltd., London.

BY SUZANNE SLESIN PHOTOGRAPHED BY SIMON UPTON

STYLED BY CYNTHIA INIONS



FOUR YEARS AGO, the Sycamore Laundry—by appointment, if you will, to Her Majesty the Queen, the Prince of Wales, and the Queen Mother—moved out of London's Clapham Old Town, where it had been for decades. Timothy Gosling, the director of David Linley & Co. Ltd., a furniture company with its own royal connections (Linley is Princess Margaret's son), took over what had been the laundry's ground-floor reception rooms. "These were the actual premises where they did the wash," says Gosling, who saw the potential in the high ceilings and gracious proportions, which would allow him to turn the once "downstairs" laundry into a perfectly appointed "upstairs" gentleman's apartment with an unusual provenance and quite a bit of panache.





ARCHIVAL PHOTOGRAPH COURTESY OF TIM GOSLING

"I took what was essentially a 1790s Regency-style shell and reinterpreted it as a modern apartment," Gosling says. The "most exceptional ceilings" provided the architectural detailing on which he was able to hang his interpretation of a grand, albeit one-bedroom, apartment.

Gosling began the decorating with an ambitious idea, or actually a very large painting. "I had seen *The Lament for Icarus* [1898] by Herbert Draper at the Tate and loved it so much that I decided I had to have a copy made," he says. "So I begged and begged the museum for the master transparency." Gosling then had the image projected onto

Gosling's hand is visible everywhere, as in the griffins he painted, based on a Robert Adam design, on the plaster and mahogany overmantel that frames a living room door, top. ■ The old laundry, as it appeared in the 1880s, center, and as it looks now, above.



Deep red curtains, white walls, and details such as an 18th-century bronze sculpture of Mercury (found in a Cairo junk shop) give the living room an Italianate feel. The curtains, with gold thread edging, are from Paris. A 1940s leather champagne box and a painting of the Mediterranean by Gosling are on the windowsill. Engravings of Egypt by David Roberts are between the windows.



canvas and spent six months working in overlays to create a larger-than-original copy. Finding a frame for the roughly 8-by-5-foot painting was easier, he says, because "no one wants one that big." The gilded frame, white walls and bookcases, and deep red curtains give the living room what Gosling calls an Italian feeling. "I love that you can walk into an apartment in London and feel you are somewhere else, like southern Italy," he says. "It's a very calm space. I do a lot of meditation here, as well as work on furniture designs."

Gosling wanted to "wake up inside a Tiffany box," so he copied the color of the famous box for his bedroom walls, above. He designed the mahogany bed, made by David Linley & Co. Ltd., and draped it with voile from the Conran Shop, London. ■ Among the decorative artifacts, opposite page, is a bust of Oliver Messel that surveys the room from atop a wardrobe. ■ Antique engravings hang in the chocolate brown hall outside the bathroom, below. Sources, see back of book.

Symmetry was of the essence. The living room was reconfigured so that all its openings are centered on the contemporary fireplace made of two pieces of laminated slate sitting on two seventeenth-century corbels. Mirrored doors on either side give the illusion that they could open to rooms beyond. "Sort of the way Versailles was built," Gosling says. "What's modern about it all is that it's created anew." That surely includes the mahogany doors that were left over from a job his company did in Stockholm, as well as the imposing bed, made in French polished mahogany with inlays of silver. For the bedroom, Gosling took Tiffany's famous box and matched its color. "It's blue, yet warm," he says.

A life-size bust (complete with eyebrow hairs) of Oliver Messel, the well-known theater designer, seems to survey the bedroom from its perch atop the wardrobe. "David gave it to me when he cleared out his boyhood rooms at Kensington Palace," Gosling says. "It's quite wonderful to have." So are royal connections, of all kinds.







The owners' youngest enjoys a treat atop a burl walnut dining table by David Linley, London. The chairs, also by Linley, are covered in Khmer silk from Mary Fox Linton Ltd., London. The mirror is from Figs, London. Console tables by Linley, at rear, hold rye-filled sarcophagus planters from Anthony Redmile Ltd., London.





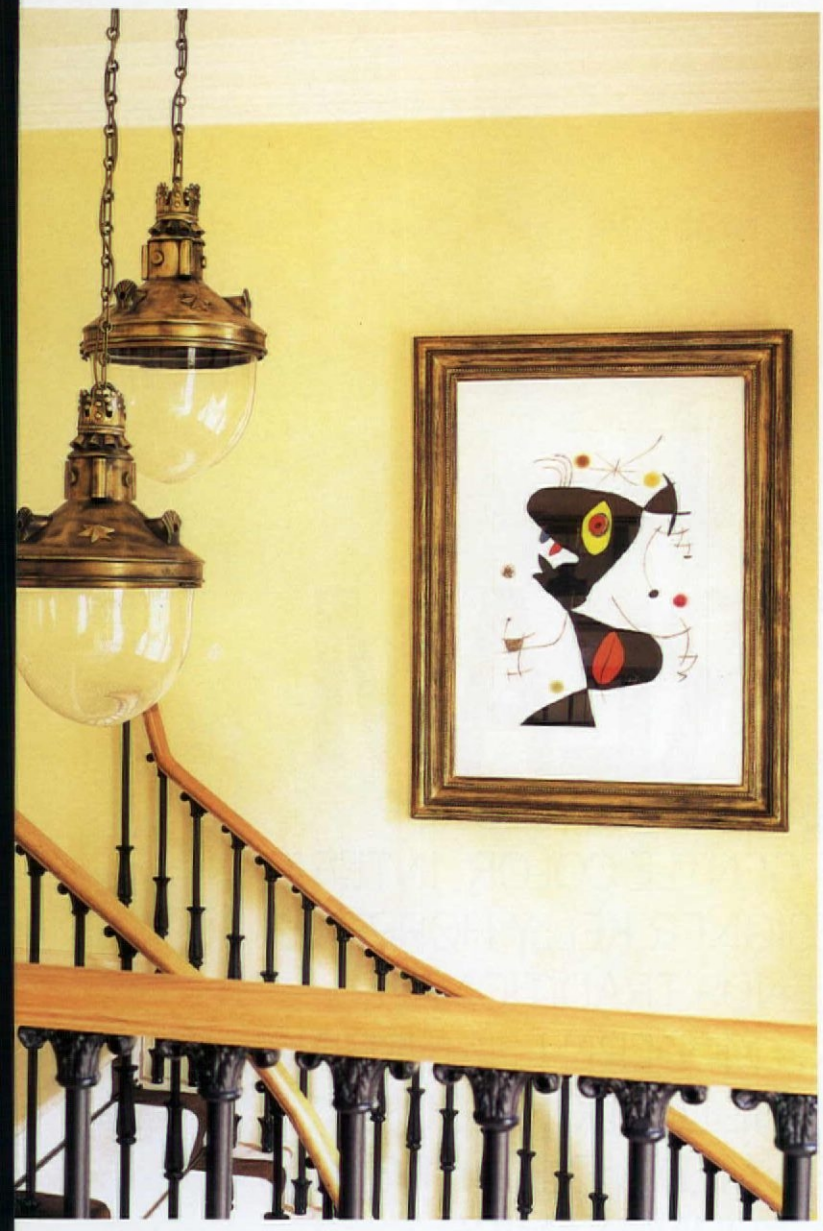
PEACHES AND CREAM

AGAINST A BACKDROP OF GENTLE COLOR, INTERIOR DESIGNER KELLY HOPPEN BLENDS TRADITIONAL AND MODERN FURNISHINGS IN THE LONDON HOUSE OF A MEDIA EXECUTIVE AND HIS YOUNG FAMILY

WRITTEN BY LYDIA DENWORTH

PHOTOGRAPHED BY FERNANDO BENGOECHEA

PRODUCED BY CYNTHIA FRANK



THE OFF-WHITE DOLLHOUSE that sits under the curving staircase in the foyer of the London house announces the presence of the little girls, ages 3 and 18 months, who often play in the hall. But it also complements the soft colors—cream, beige, taupe, and light blue predominate—in the sophisticated home. "It works rather well," says the girls' mother, admitting, "If it had been bright plastic, I wouldn't have put it there."

But then, every furnishing in the house seems to balance the formal and the familiar. "We wanted it to be a family house with space to entertain, but not so grand that it's not cozy," says the owner. She and her husband, a media executive, chose the house before they had children, but with family life in mind. "We do tend to get a few finger marks about the place, and we keep the carpet-cleaning company in good business. But I'd rather have what I like and clean the carpets." Her insistence on light, airy colors made designer Kelly Hoppen, known for her pale palette, a natural choice. "Creams, beiges, and taupes are very easy to use and live with," says Hoppen. "I call them the perfect neutrals."

By chance, Hoppen knew the double-fronted house from childhood, when she was friendly with the previous owner's son. Like her clients, she was struck by its scale, particularly the spacious front hall. That's where her work began, replacing an "angular, rather bitty" staircase with sweeping steps that make a grand first impression.

From there, Hoppen set out to create her signature harmonious interiors. With the owners in New York during renovations, Hoppen had a free hand, though the feel is more traditional than much of her calm, contemporary work. Fabrics delineate masculine and feminine dressing rooms: hers has unusual cloth shades;

"THEY'RE NOT VERY PRACTICAL," THE OWNER ADMITS OF THE LIGHT COLORS SHE REQUESTED, "BUT I REFUSED TO BUDGE"





The foyer, this page, makes an impression that is warm and dramatic. Mirrors from Taylor & Sons, London, hang above consoles from Albrissi, London. The marble-topped table is from Keith Skeel Antiques, London; the stair carpet is from Bosanquet Ives Ltd., London. ■ A Miro hangs in the stairwell, opposite page, top, along with two of a trio of lamps from Charles Edwards, London. ■ The breakfast room, bottom, features chairs covered in Velours Paris by Pierre Frey. The pendant lamp is from London Lighting.





"TEXTURE IS THE NEW COLOR. IT MAKES A ROOM FEEL VERY SUBSTANTIAL."—KELLY HOPPEN

The creamy sumptuousness of the living room begins with a brace of Donghia sofas upholstered in the firm's Saville Cord cotton. The small bolsters are made of Siamese Box, a cotton fabric by Mary Fox Linton, Ltd. The hand-painted silk Fortuny-style hanging light is from Venetia Studium, London; the Corinthian capitals used as a coffee table base were found at Tempus Stet Ltd., London. The piece above the fireplace is a Victorian game board, found at Carlton Hobbs Ltd. The chair, foreground, right, is from Andrew Martin International.

his is upholstered in studded suede. "The overall feeling is very peaceful," says Hoppen.

Since the couple planned a lot of entertaining, the formal front rooms get heavy use. (They're the only ones off-limits to the children.) The living room showcases Hoppen's design theories, with subtly shaded suede, silk, velvet, embroidery, glass, and wood. "Texture is the new color," Hoppen says. "It makes a room feel very substantial."

The dining room features a table and console by British furniture designer David Linley, a nephew to the queen. "I knew from day one I wanted a David Linley dining table," says the wife. The walnut table with ebony and burl walnut inlays seats 14, but splits in two to accommodate 22. "I like the serene atmosphere the rooms create," says the owner. Guests notice it, too. "When the couple have dinner parties," says Hoppen, "people say, 'It just feels wonderful in here.'"



THE OWNERS WANTED A HOUSE WITH ENOUGH SPACE TO ENTERTAIN, BUT NOT SO GRAND THAT IT WASN'T COZY



Linley's work is also the centerpiece of the family room. Flanked by discreet toy trunks, his cabinets house a bar, a stereo, and a TV. At Hoppen's suggestion, the cabinets were lined in leather. "I knew, given the owners' work, those cupboards would be open more than closed," she says.

On the second floor, Hoppen gave the owners a sanctuary. A guest room was sacrificed for a huge master bedroom, with adjacent bath and dressing rooms. "It's quite indulgent," says the wife, "but we get a lot of pleasure from it."

They also enjoy filling their new home with art. "We're doing it gradually, over time," says the wife. Their latest purchase—a Bill Jacklin painting of a cherry tree—hangs in the dining room. "We were looking for a big, big painting, and had admired his work, but never had space for it."

Now that the owners are ensconced, Hoppen enjoys seeing toys scattered about and the family relaxing in the kitchen. "It's grand, mixed with an easy way of living," she says. "What proves it is that they live in it brilliantly."

Lydia Denworth, formerly the London bureau chief for People Weekly, *is a Brooklyn, NY–based writer.*

A Nicholas Haslam Ltd. stool, Conran Shop vases, and fixtures from C. P. Hart & Sons hint at the traditional in the modern master bathroom, this page. The photo is by Robert Mapplethorpe. ■ The owner's dressing room, opposite page, bottom, features cupboard covers made of fabric by Manuel Canovas. ■ The cover in the master bedroom, opposite page, top, is from the Monogrammed Linen Shop, London. Sources, see back of book.



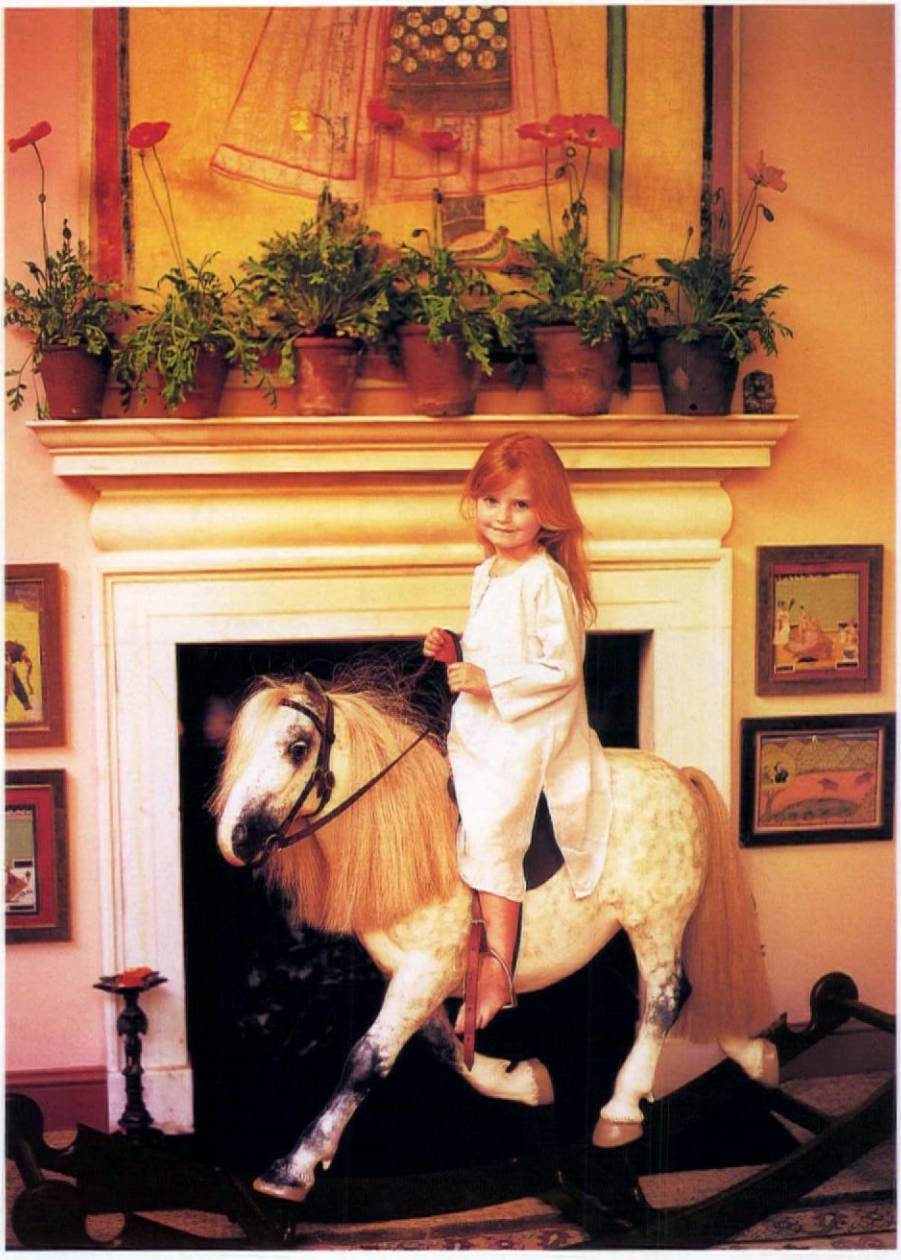


Scented geraniums, heliotropes, 'Rambling Rector' roses, and other plants frame the di Carcacis' garden studio, this page, giving it a country air in London. ■ Inside, Chiara di Carcaci, 5, rides a modern rocking horse modeled on a Welsh mountain pony, opposite page. The early-18th-century English marble mantel was a gift from the Earl of Dartmouth, her mother's brother.

WRITTEN BY IAN PHILLIPS PHOTOGRAPHED BY MELANIE ACEVEDO
PRODUCED BY CAROLINA IRVING



CHELSEA MORNING



Eclectic taste and an eye for cozy elegance help London antiques dealer Alex di Carcaci and his wife, Charlotte, transform a Queen Anne-era wreck into a splendid home





The di Carcacis' talent for blending styles is exemplified by a corner in the sitting room of the main house, opposite page. An armchair from Howard Chairs Ltd., London, and covered in canvas from Manuel Canovas, sits between an 18th-century gilded Italian console and an inlaid Moroccan side table from Peter Hinwood, London. ■ In the studio, this page, left, sofas upholstered in Jaisalmir, a cotton by John Stefanidis, Ltd., share space with an inlaid Indian chair and small table, and an 1860 portrait of the Maharana of Udaipur. ■ Charlotte di Carcaci, below, cuddles in the garden with daughter Miranda, 7.

SEVEN YEARS AGO, soon after Alex and Charlotte di Carcaci moved into their town house in the Chelsea section of London, an electrician turned up to do the rewiring. "They must have given you this house!" he exclaimed. "It's in such a bad state." Indeed, most of the light switches were so dangerous they had to be covered over. The floorboards of the house, which dates from 1708 and was one of the first built in the area, were old and broken. The bathrooms were in severe need of repair. "The previous inhabitants were a bohemian, musical family," explains Charlotte. "Nothing had been touched for thirty years."

The upside to such neglect was that most of the period features remained intact. The barley twist banisters date from the house's construction. The paneling is original, as are the large chimneypieces and the swan's-nest grates. "Lots of London houses have a transient atmosphere," says Charlotte. "This house was friendly and homey."

To make the place more livable, they moved the kitchen to the basement (where the floor is paved with the same York stone used for London sidewalks), opened the dining room fireplace, and covered the surround with blue-and-white Dutch tiles.





In the dressing room, left, barley twist carving is a motif in both the 19th-century English rosewood side table and the custom-made bed, which is dressed with curtains from IKEA and an Indian quilt. The rug is a Turkish kelim; a Chinese bronze lamp sits on the side table. ■ Red-hot pokers and a lone Icelandic poppy fill porcelain vases in the sitting room, below. ■ Watercolors by Teddy Millington-Drake, Alex di Carcaci's uncle, depicting scenes from India, Greece, and Tuscany, hang above a Kashmiri desk and lamp in the sitting room, opposite page.

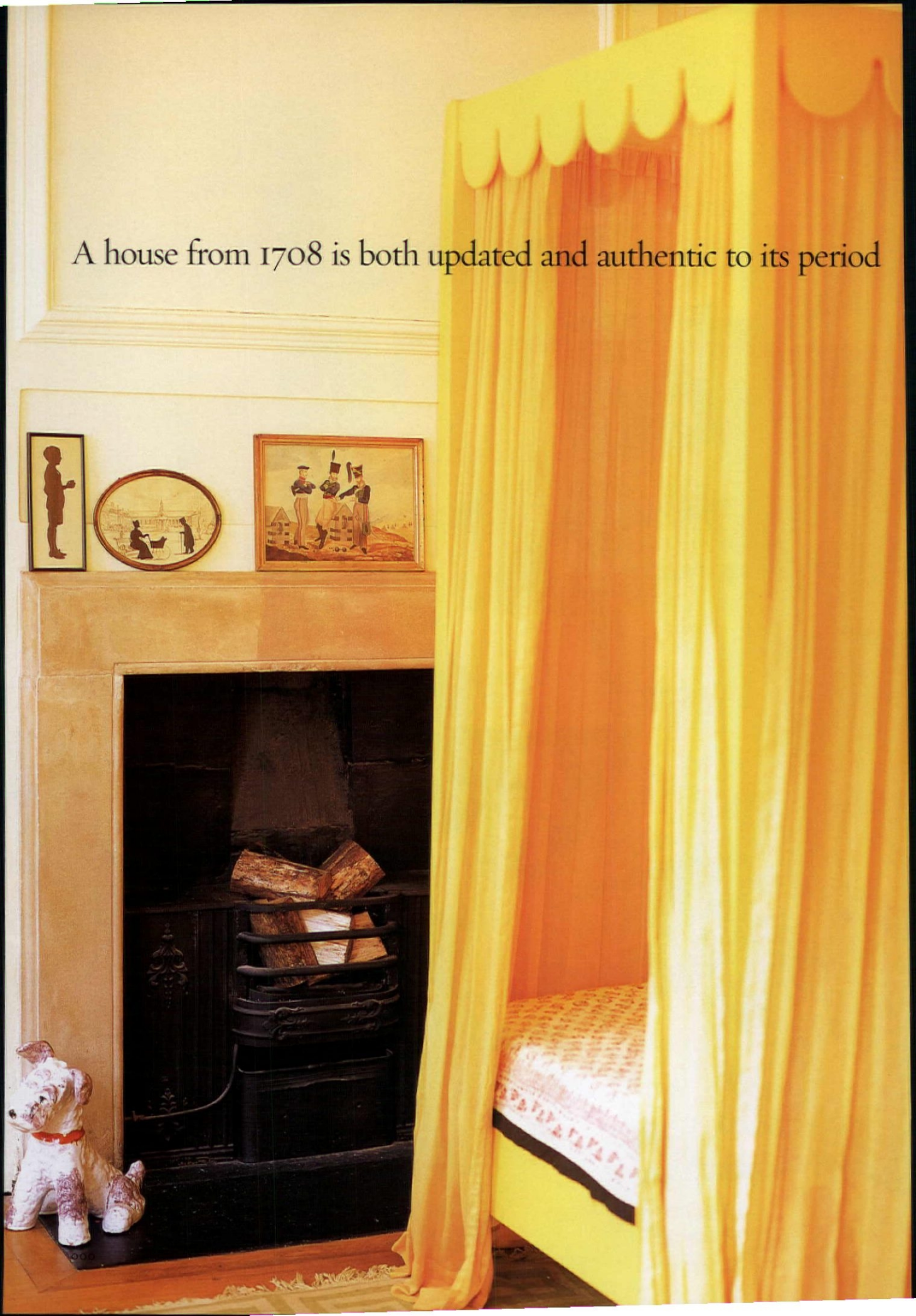
"We tried to make the dining room the most authentic in the house," says Charlotte. Most furnishings date from the eighteenth century, from the Irish wake table (originally used to display coffins) to the Cuban-mahogany chairs. On the walls are prints of Hogarth's *A Rake's Progress* and *Marriage à la Mode* (the latter featuring duels, debauchery, and trips to the apothecary for syphilis treatments) and a Venetian mirror with glass filaments in eight colors. Silver Sicilian plates inherited from Alex's family sit on the shelves.

The di Carcacis were once viceroys of Sicily. Brought up in Italy and England, Alex runs a business hunting down antiques for private clients. He has worked with decorators like Mark Hampton, Robert Couturier, and Juan Pablo Molyneux, and today collaborates closely with John Stefanidis. Naturally, he has also picked up some special objects for his own family. They include the 1710 mirror above the sitting room fireplace, a leather and gilt chair that belonged to the Duke of Leinster, and, in the dressing room, a South African colonial chair made of stinkwood.

Alex met the radiantly beautiful Charlotte after she crashed one of his parties. Today, they have three




With Chatwin
Susannah Clapp
TITAN
RON CHERNOW


A house from 1708 is both updated and authentic to its period



The austerity of an original early-18th-century stone fireplace, opposite page, is relieved by a sporty yellow child's bed, from Habitat, London, with Ikea curtains. ■ The bright pantry, this page, is enlivened by painted plates by Teddy Millington-Drake and a vase, filled with alliums, designed by Picasso. The blind is made of red-striped cotton by Manuel Canovas. Sources, see back of book.

children—Miranda, 7, Chiara, 5, and Tancredi, 3—who noisily arrive home in the middle of an interview. Tancredi rushes into the sitting room, picks up a biography of George III of England, and assures me it is his grandfather.

His ancestry isn't quite that regal, but it's certainly distinguished. Charlotte's father was the Earl of Dartmouth, her grandmother was Barbara Cartland (a copy of the queen of romance's *The Sign of Love* sits on a side table), and her stepsister was Princess Diana. Alex's great-grandfather Lord Inchcape ran the British East India Company.

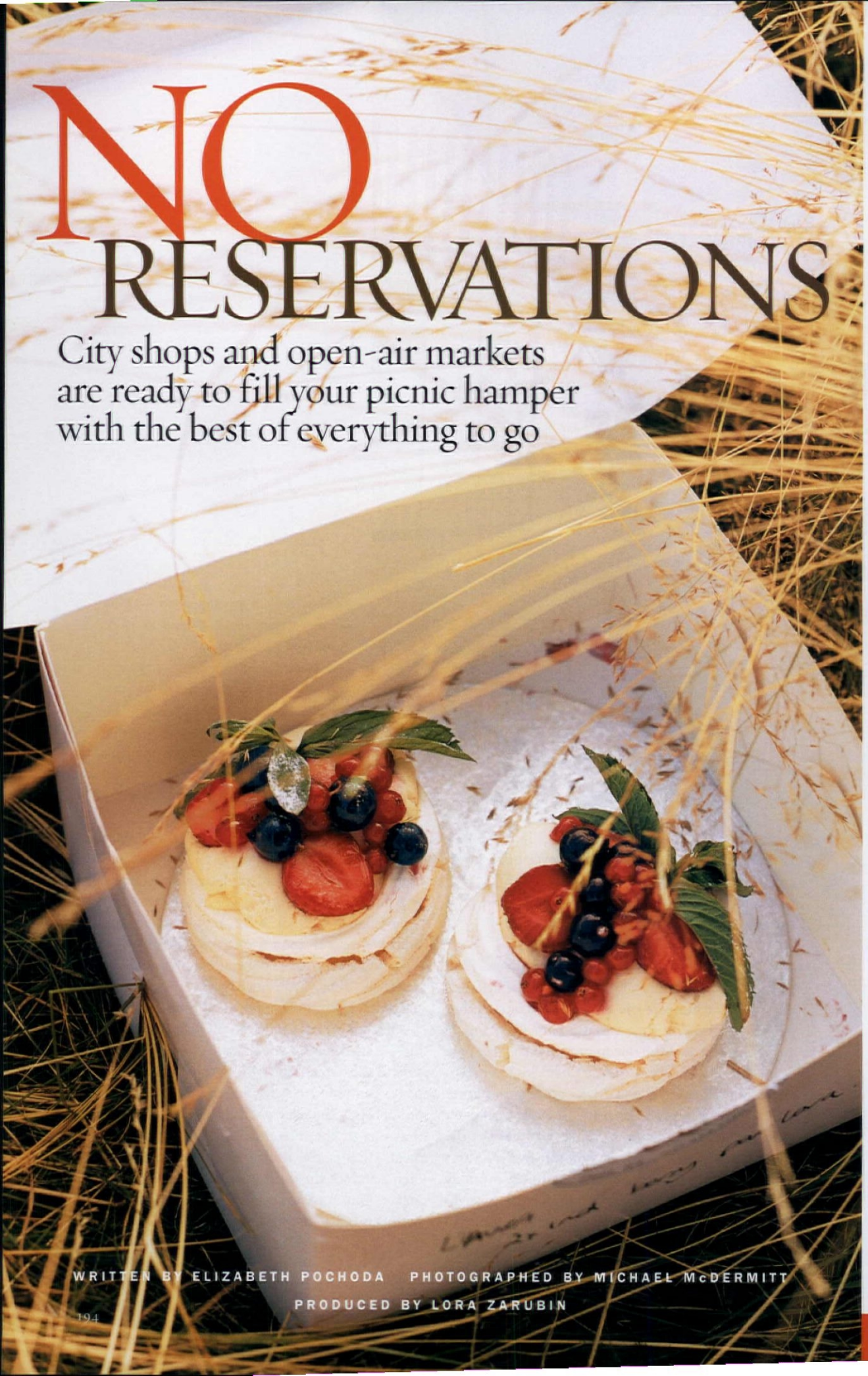
The relative whose presence is felt most in the house, however, is Teddy Millington-Drake, Alex's uncle. A painter who was friendly with Cy Twombly in '60s Rome, his drawings and pastels hang throughout the house. There is also a self-portrait of him in the artist's studio at the bottom of the garden. The studio is a wonderfully airy space, filled with such unusual treasures as a huge 1860s painting of the Maharana of Udaipur, which hangs above the fireplace, and an English nursery clock that Alex picked up in Florence. The garden, designed with the help of Arabella Lennox-Boyd, is split into two parts—what Charlotte calls a "wild, jungly" area for springtime flowers, and a more formal rose garden. Charlotte is particularly proud of her collection of 30 different camellias. "I'd always thought gardening was boring," she says. "Then, all of a sudden, it hit me like a bug."

Another creative passion of Charlotte's is cooking—Italian food, a specialty. (A further contribution to the decor from Millington-Drake is a set of plates painted with swirls and patterns, which stand on shelves in the pantry.) And in a way, it can be said that one of the talents it takes to prepare a fine meal—that is, the ability to look at the raw ingredients and see the finished dish—helped Charlotte make a home out of a ruin. As she says: "I fell in love with this house the minute I walked inside."

Ian Phillips, a native of England, lives in Paris and writes frequently about design and culture.

NO RESERVATIONS

City shops and open-air markets are ready to fill your picnic hamper with the best of everything to go



A good picnic should go beyond the expected. Breads, cheeses, fruit, a savory tart, and chocolates, right, are accompanied by the golden kick of a great cider. ■ A pavlova, left, is the finishing touch.

WRITTEN BY ELIZABETH POCHODA PHOTOGRAPHED BY MICHAEL McDERMITT
PRODUCED BY LORA ZARUBIN







NEAL'S YARD DAIRY OFFERS BRITISH CHEESE



DON'T YOU WISH Elizabeth David, goddess of the English table, were here to witness the flowering of English food she worked so heroically to bring about? And if she should miraculously reappear one morning, what, apart from a good stiff drink to start the day, do you think would please her most? No doubt she'd be astonished by all the new restaurants, though the frenzy of reservations, the expense, and the often arcane adventures of the plat du jour might put restaurateurs at the business end of David's well-honed gift for invective. The food shops, on the other hand, might be just her thing. David loved exquisite simplicity, so let's pack up a picnic hamper and bundle her off to Hyde Park to enjoy it in style.

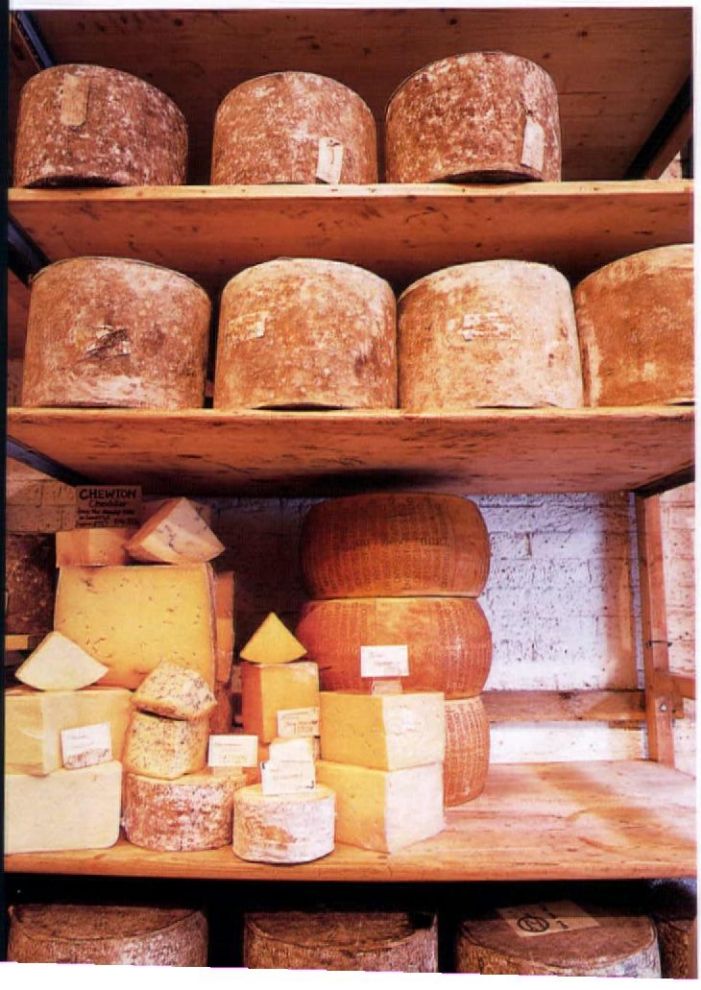
The quickest route to great provisions can be found at Borough Food Market near London Bridge. Open Friday and Saturday, the market is host to 30 or so stalls selling the finest foods England has to offer. Putting first things first, we might start filling David's hamper with wine or Gospel Green Sussex Cyder from & Clarke's (at the market every

At Borough Market, near London Bridge, a casual shopper can obtain the best of everything. Top, from left: Borough Market; breads from & Clarke; pork pies by Mrs. Elizabeth King; a fruit tart and a pavlova from & Clarke. ■ Below, from left: Puff pastry with smoked salmon, sour cream, and arugula from & Clarke; cheeses from Neal's Yard Dairy; the interior of & Clarke's Kensington Church Street shop.





HAT RIVAL ANYTHING THE FRENCH CAN OFFER







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- **BOROUGH FOOD MARKET** Off Borough High Street between Bedale and Stoney Streets. Open Fridays and Saturdays, selling foods from some of the country's top producers.
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- **NEAL'S YARD DAIRY** 17 Short's Gardens. Handmade British cheeses.
- **BIBENDUM CRUSTACEA** 81 Fulham Road. Superb fish and crustaceans.
- **ROCOCO CHOCOLATES** 321 King's Road. Artisanal chocolate bars and chocolate delicacies.
- **CARLUCCIO'S** 28a Neal Street. Wonderful Italian foods.

third Saturday, but open daily at their Kensington Church Street shop). Then, still at & Clarke's, we'll get sheep's milk yogurt, seasonal fruits like gooseberries and cherries, a nectarine and raspberry tart, condiments such as tomato chutney and rosemary jelly with damsons, and even a spinach tart, made with double cream, that brilliantly transcends that picnic cliché.

THE QUICKEST ROUTE TO GREAT PICNIC PROVISIONS CAN BE FOUND AT BOROUGH FOOD MARKET



Having already stopped at Bibendum Crustacea to pick up our order of freshly shucked oysters nestled in their shells and packed in ice, we can complete our quest for protein at Borough Market with British cheeses from Neal's Yard Dairy (which also has a Covent Garden shop). "Cheese," David wrote, "seems to me essential for an out-of-doors meal; next to the salty little Mediterranean goat and sheep's milk cheeses, English cheddar or Cheshire" are ideal. So we'll choose a Montgomery cheddar aged nine months on its Somerset farm—long on flavor, short on grease—and an artisanal Cheshire that is neither as dry nor as granular as mass-produced versions. As for those "salty little Mediterranean" numbers, Neal's Yard Cashel Blue, double cream Finn, and goat's milk cheeses rival or surpass anything the French can offer.

David thought the proper finish to a picnic was a slab of the darkest chocolate. Here we might improve on her wishes by stopping at Rococo Chocolates on the King's Road for a bar of Gold, Frankincense & Myrrh. The only thing we haven't arranged is an afternoon sky of everlasting blue, but given the importance of our guest, the Creator is sure to oblige.



If you call the day before your outing, the oystermen at Bibendum Crustacea, opposite page, bottom, will shuck oysters, replace them in their shells, and pack them in ice. ■ Bibendum also makes a bracing mignonette sauce, this page. Next stop, Borough Market, for sandwiches and fruit, opposite page, top. Sources, see back of book.



behind the scenes

ANN SHORE HAS ARRANGED HER EAST LONDON TOWN HOUSE INTO A SERIES OF CHARMING TABLEAUX



Shore's personal vision is reflected in the chalk drawings she makes on the front door of her Georgian house, opposite page. ■ Inside she likes to assemble domestic objects in tableaux. In the living room, this page, she has grouped white linen pillows on an English leather armchair, an African mat and bowl, beads, a mud pot from Afghanistan, and an English oak mirror.

BY SUZANNE SLESIN

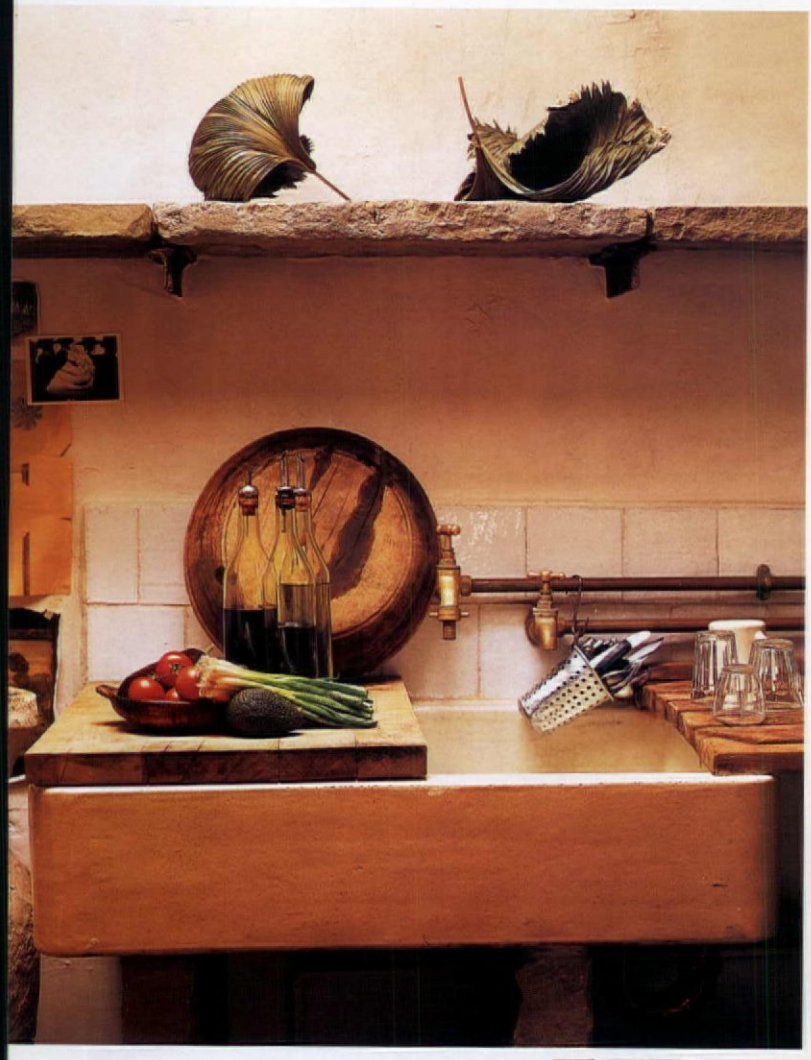
PHOTOGRAPHED BY MELANIE ACEVEDO

STYLED BY ADAM GLASSMAN

THE NUMBER of early-Georgian houses was one of the first things that drew Ann Shore to the Spitalfields area of East London. "It was also attractive," says Shore, a fashion stylist and designer, "because of the energy and vitality of all the artists who now live in and around the area."

Shore fit right in. She liked the little streets that look like a theater set, and quite by chance she was able to find what she calls a "1700 and something" house that had hardly been modernized. Not that she wanted to live in the past. Rather, her attitude is to forge what she describes as "that global thing that's happening—a mix of everything that only the English, who have been branded with being quite eccentric, can do."

The "global thing" begins at the front door, painted chalkboard black, on which Shore makes fanciful chalk drawings that she redraws as they get washed away. Inside, floors of York stone, or well-scrubbed old boards with traces of centuries-old paint, and whitewashed walls provide a canvas for her quirky yet







The small kitchen combines rusticity and sophistication. Banana leaves on a York stone shelf rest above the old Royal Doulton sink, above. A basic white ceramic jug and Duralex glasses dry on an elm draining board, above right. ■ Food platters from Afghanistan sit on the long table in the dining room, right, where ash, oak, and cherry logs are stacked against the wall. ■ Shore covered the refrigerator with a collage of photographs, opposite page.


STIERI

soul-satisfying assemblages—logs stacked artfully on either side of the fireplace in the dining room, old wicker baskets stacked helter-skelter under the kitchen counter, a plant climbing the stairwell, wispy lace-trimmed dresses hanging ethereally in front of a gilded mirror.

But it is the bathroom that renders most visitors speechless. A majestic free-standing double-sided copper bath is not encumbered by faucets. (It is filled by a hose from the sink.) The rusted toilet tank was rescued from a neighbor's outhouse. "They couldn't wait to get rid of it," says Shore. "They thought of us as poor, poor things."

The neighbors didn't have a clue. They didn't understand the appeal of texture and time to Shore, and they probably would have been equally bewildered by the bedroom, with its mattress on the floor, and by the indoor garden, where plants share floor space with pearls and shells. "I think of the raw, unpolished, and organic feel of the house as being balanced by a decorative daintiness," Shore says. "It's a combination of masculine and feminine.

"Everything I do seems to have a







Shell, pearl, and crystal necklaces, above, add to the allure of the bedroom. Along with an antique slip and a Balinese rucksack, a Jacobsen Swan chair fits well in the studio, far right. ■ Shore's style is reflected in her sandals, crocheted dress, and aquamarine anklet, right. ■ A sequined throw and silk hangings create magic in the bedroom, opposite page.



"Everything I do seems

story," she adds. "It's all about finding things and putting them together." Shore's world is magical, and it takes visitors on a journey to a foreign land where certain signposts remind them of home. The kitchen, for example, which Shore describes as "very basic," is focused around a coal-fired Aga stove that is used for cooking all year round and to keep the house warm in the winter. A vintage Royal Doulton ceramic sink and wooden dish drainer look just right for a collection of white crockery and no-nonsense glassware. The large refrigerator is a saga in itself. "I covered it with a collage of black-and-white images, instead of having it sit there as a big white blob," Shore says.

As in the other rooms, incense permeates the air. "I love to have different smells in different parts of the house," she explains. Shore takes care of all these details effortlessly. "Although they might look complicated, to me they are part of having a total vision," she says. "A lot of people say it's an old-fashioned way of living, but to me it's very modern, because it's much simpler, and it all comes naturally."





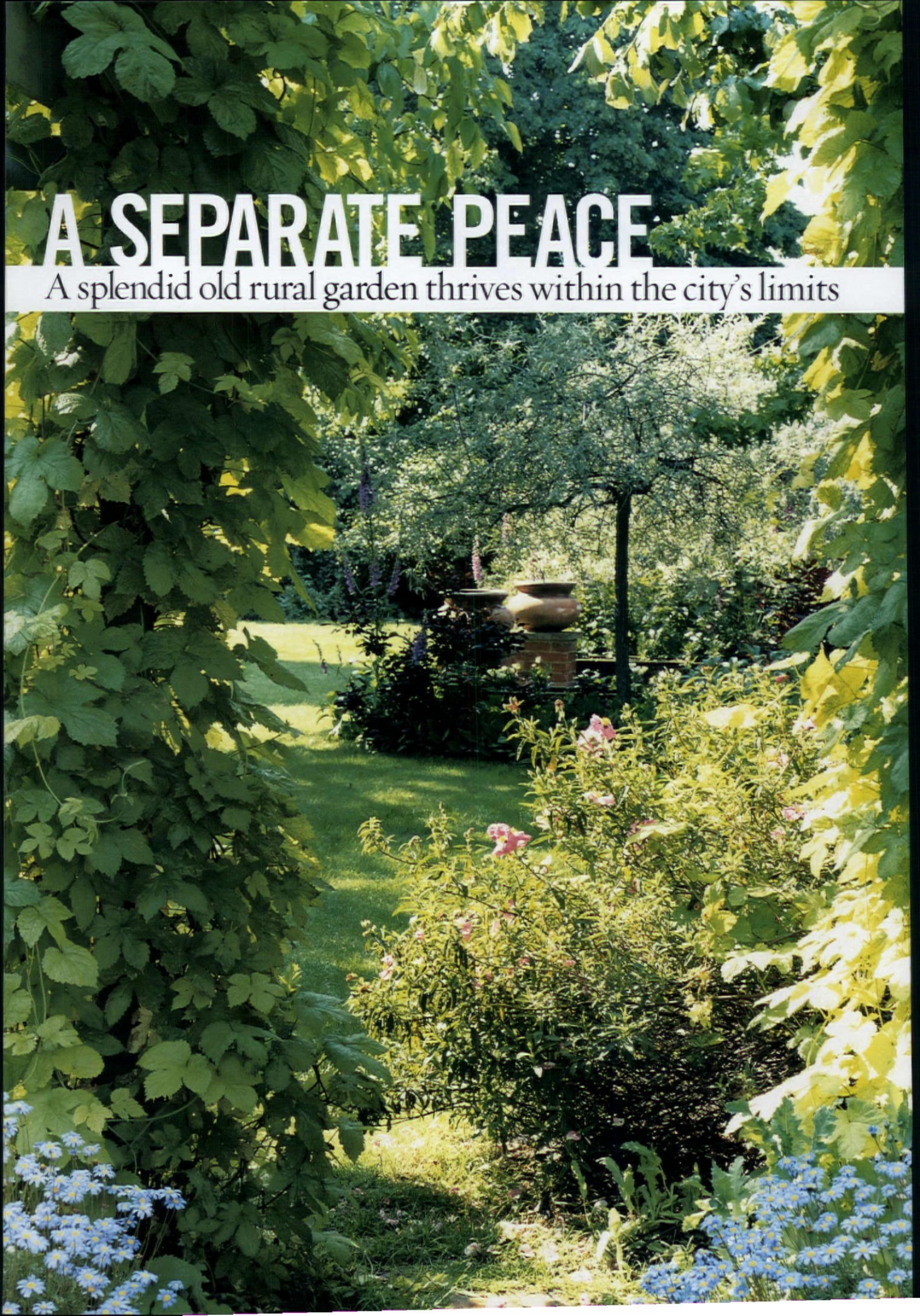


The bathroom, above and right, incorporates a French antique copper tub and a rusted water tank for the toilet that was rescued from a neighbor's outhouse. ■ A rubber plant winds up the stairway, far right. ■ An antique mirror, a crystal chandelier, and arrangements of baskets and shells join palms, lilies, gardenias, and ferns in the interior garden, opposite page. Sources, see back of book.

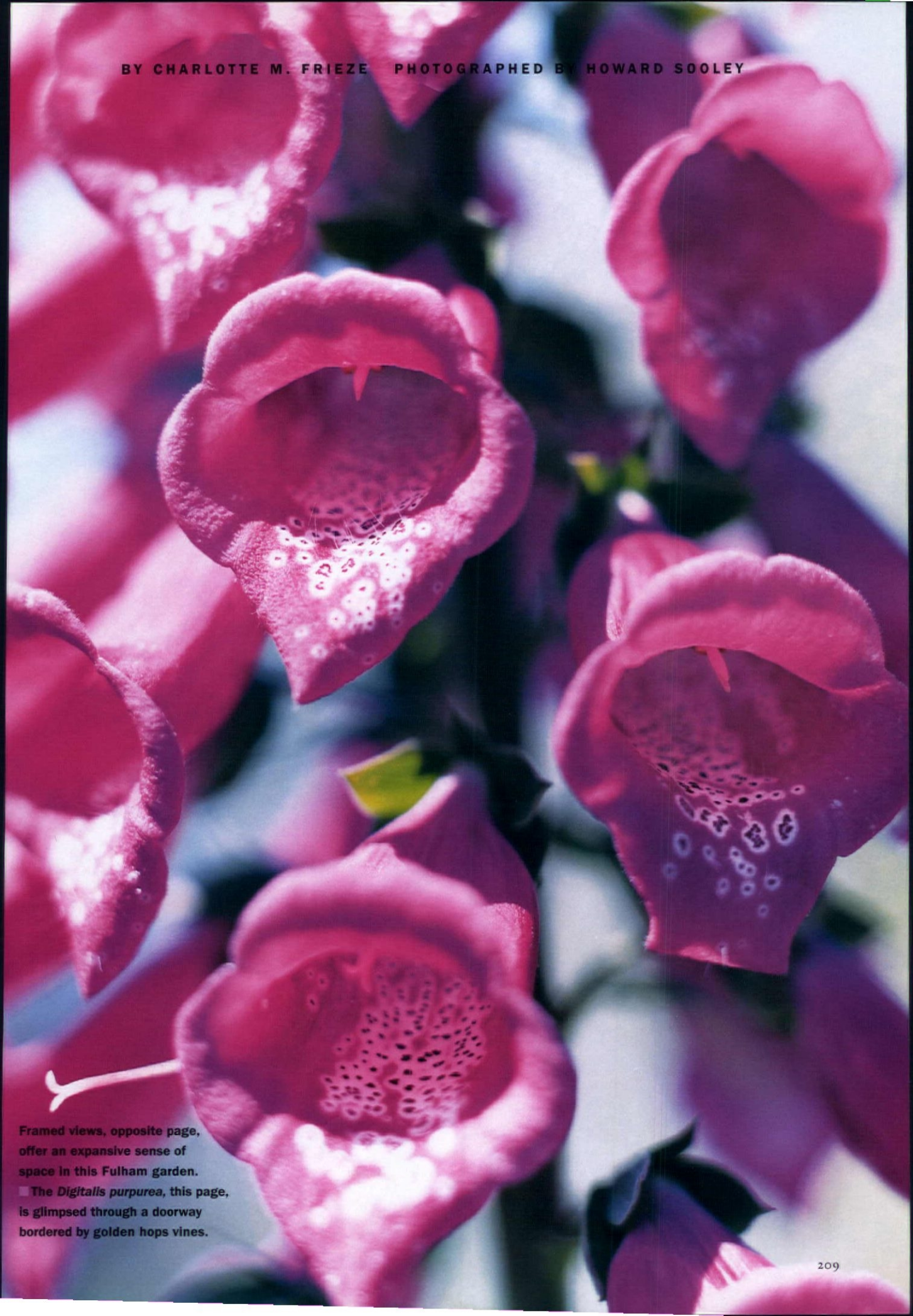

to have a story"—Ann Shore

A SEPARATE PEACE

A splendid old rural garden thrives within the city's limits



BY CHARLOTTE M. FRIEZE PHOTOGRAPHED BY HOWARD SOOLEY



Framed views, opposite page, offer an expansive sense of space in this Fulham garden. The *Digitalis purpurea*, this page, is glimpsed through a doorway bordered by golden hops vines.





The working garden, where the owners keep bees and grow fruit, herbs, and vegetables, is disguised by a profusion of color.

AFTER THEY HAD been gardening on a large scale in the United States, the thought of being confined to a small London plot did not appeal to a returning British recording executive and his family. Luckily they were able to find a seventeenth-century house with a substantial garden in Fulham. It even had a fetching name: the Vineyard.

On the site of the original vineyard for Fulham—once a vegetable-growing district of London—the property has enjoyed a rich history in its 300-plus years. In 1919, architect Robert Atkinson was called in to give the house a stylistic makeover and lay out new gardens. Some years later, in the 1930s, Lord Beaverbrook bought the property for its tennis court. World War II brought gatherings featuring such luminaries as Winston Churchill and Lloyd George.

By the time its recent owners acquired it, in 1998, "the garden was very tired, although the basic structure was good," they report. Little remained of the formal gardens except for the herringbone brick walks and three separate lawns. The boundary wall was crumbling, and many exceptionally vigorous plants had been allowed to run wild. Piles of garden rubbish were hidden in the wooded areas.

The couple turned to garden designer Simon Johnson. Sensitive to his clients' wish to maintain the wild feeling, Johnson and gardener Ken Topp are still working to recapture the overgrown spaces, while respecting the relaxed character. "It's very rare to find a garden that is so large and has such a distinct country atmosphere in the heart of London," says Johnson. "There's lots of room for the proper garden sequences."

Because the garden peaked in June,

Johnson began adding perennials such as *Aconitum, Anemone* x *hybrida,* phlox, and asters to extend the bloom. But he contributed his own twist: the successive plantings get progressively taller as the summer goes on. Miniatures—irises, daffodils, and snowdrops—begin the display. Peonies, poppies, *Baptisia,* and irises follow them and cover the fading foliage. By late summer, the cardoons, plume poppies, and meadow rue tower overhead.

Opening the front gate, a visitor is greeted by the owners' golden retriever guarding the front door, which is surrounded by a wall of rich blue *Ceanothus.* The path around the house is lined with Mediterranean plants such as *Euphorbia, Santolina,* lavender, and sage, and leads to the formal garden in the rear.

The lawns are divided by clematis-covered brick walls, tall borders, rose swags, flowering trees, and brick and stone walks, yet the garden remains wild around the edges and hidden from the neighbors. "We have a happy mix between perennials and wilderness," the wife says, looking across the mixed borders toward the surrounding thicket. "In the formal garden, we allow borage, cow parsley, and *Corydalis lutea* to weave freely through the beds, giving them a wild feeling, so it doesn't seem at all as if you are in the city."

Walking through the garden, passing rabbit hutches and beehives, and peering through the layers of foliage at the captivating contrasts of color and texture, one senses that the garden has gained a new spirit and, as Johnson says, "has begun to sing again."





Clockwise from top left: In late May, a colorful mix of *Delphinium* x *belladonna,* alliums, columbine, and poppies flourish in the border garden dividing the formal lawn and play area. ■ Clipped laurel grows at the edge of the York stone terrace, with *Centranthus,* chamomile, and other perennials growing in random beds nearby. The lawn doubles as a croquet field. Set within the backdrop of the surrounding woods, the children's playhouse is just visible to the left of the lawn. ■ Every room in the house opens onto garden views. Across the central grass lawn, below left and right, *Verbascum,* bearded iris, thyme, and lavender punctuate the beds surrounding an urn on a washed stone terrace. Sources, see back of book.











WRITTEN BY SUZANNE SLESIN PHOTOGRAPHED BY PASCAL CHEVALLIER
PRODUCED BY STAFFORD CLIFF STYLED BY VERONIQUE CARRE



color craze

FABRIC DESIGNER SUE TIMNEY HAS GIVEN HER VICTORIAN HOUSE A KALEIDOSCOPIC INTERIOR—AN EXOTIC, INVIGORATING MIX OF PATTERN AND PALETTE

The living room, above and opposite page, is a stylish collage of patterns and hues. The 19th-century Viennese chairs have pillows in striped wool from Timney Fowler, London. The curtains are Timney Fowler Blanket Check with a Sussex Stripe border. The sofa is covered in a gray velvet from Christian Fischbacher; the throw is from Timney Fowler. Art plates, opposite page, from the 1930s fill a 19th-century ebonized oak corner cabinet.



THERE IS NOTHING accidental in Sue Timney's decorating strategy. Fourteen years ago, the fabric designer had her eye on the Victorian house next door to hers in London. She waited patiently until the neighbors moved out in 1997, and pounced on the turn-of-the-century place. The house is, she says, "quite lateral," not vertical—all the better for deploying her panoply of wallpapers, fabrics, and collections, and



putting together an iconoclastic series of rooms in her inimitable personal style.

"It's a mix of town and country," says Timney, a graduate of the Royal College of Art who began her business 20 years ago with Grahame Fowler, now her New York–based partner. In contrast to the conservatorylike glass-topped kitchen, the living room and library are a jazzy, sophisticated collage of patterns and colors. Timney's enviable collection of 1950–1990 jugs and vases—ferreted out at flea markets and antiques shops in London, Japan, and New York—is the basis of the scheme.

The pottery, stacked on an imposing English cabinet in the living room, is riotously colorful. Timney, however, sees the whole as basically black and white, with strokes of red or yellow added. It is an invigorating selection, and the sum of the parts is far more dramatic than the individual pieces. "There's much more thrill in finding something good, interesting, and cheap than something expensive that's good and interesting," Timney says. "The collection was important for the color and theme, which is based on drama and graphic purity."



The colorful collection of ceramics from the 1950s through the 1990s, above, is the linchpin of the living room. Timney found many pieces at flea markets. The yellow urns are ca. 1880. The large black velvet sofa, opposite page, and the silk and velvet cushions stacked on it, are all from Timney Fowler. The painting above the sofa is by Patrick Hughes. The rug is a Wiener Werkstätte–style reproduction. Sue Timney designed the standing lamp, rear, after Brancusi.

THE COLLECTION OF POTTER



S KEY TO THE ROOM'S DRAMATIC COLOR AND THEME





The bold furnishings—including a pair of Viennese chairs and an ebonized oak corner cabinet, all from the late-nineteenth century, and a velvet-covered sofa piled high with pillows of many colors—are balanced with the strong, colorful fabrics for which Timney Fowler is known.

The library suite has a more subdued palette, yet it has not been treated any less imaginatively. Timney installed the 1920s English oak fireplace and woodwork. Taking a cue from the wood, as well as from the books and the brown, bone, and gray pottery, she used one of her striped wallpapers in a coordinating hue. The master bedroom on the floor above is another variation on the theme—"a fresh, neutral pattern with some spicy colors thrown in," Timney says. "It's all part of a family tree of colors."

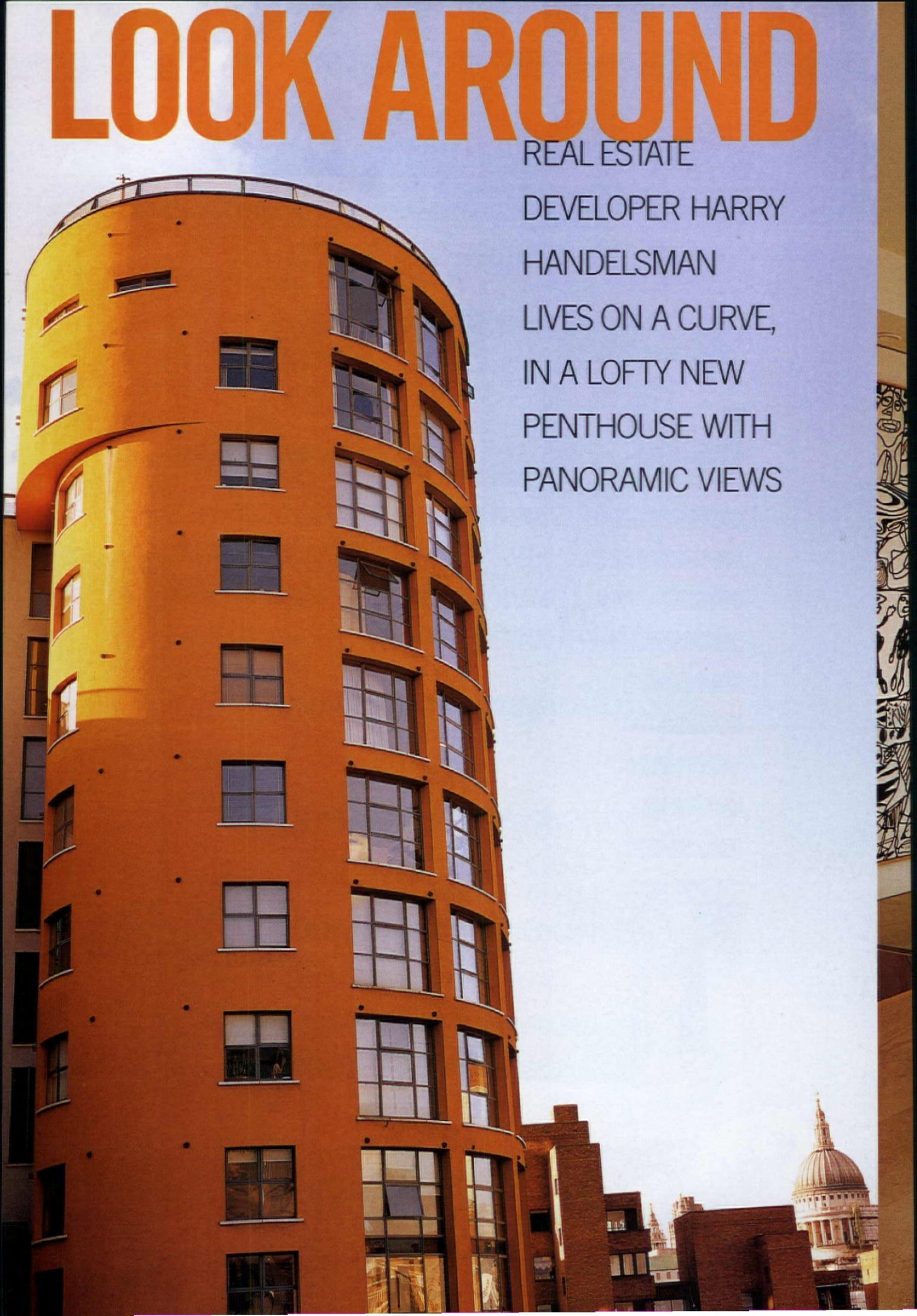
With three teenage boys still living at home, Timney wanted the house to have what she calls a "stylish coziness." In spite of the complexity of patterns and colors, Timney makes it all look effortless. Decorating, she says, "is like a recipe you mix together."

The master bedroom, above, is full of geometric play. Antique English blankets cover the bed; the curtains are Blanket Check fabric with a Craft Check border, from Timney Fowler. Both chairs are Piero Fornasetti designs; the desk and an original Anglepoise lamp are from the 1930s. ■ Sue Timney sits in her stairwell, left, surrounded by Timney Fowler wallpaper. ■ The library suite, opposite page, has Timney Fowler's Thick Stripe wallpaper with a Ceiling Rose border and a floor cushion from Timney Fowler. Ceramics from the David Champion Shop, London, sit atop a Scottish cabinet, ca. 1900. Sources, see back of book.



LOOK AROUND

REAL ESTATE DEVELOPER HARRY HANDELSMAN LIVES ON A CURVE, IN A LOFTY NEW PENTHOUSE WITH PANORAMIC VIEWS



BY SUZANNE SLESIN PHOTOGRAPHED BY MELANIE ACEVEDO
STYLED BY ADAM GLASSMAN



Handelsman moved to the penthouse in the tower by Piers Gough of CZWG Architects, opposite page, opting to keep the space as open as possible. The living room, this page, has a reproduction of a 1930 Eileen Gray sofa, from Aram Designs, London, and plastic tables from the Conran Shop, London. The large painting is by Jean Dubuffet; the photograph, a self-portrait, is by Sarah Lucas.





A stainless steel railing and maple staircase by CZWG Architects, far left, link the bedroom floor of the duplex to the living room on the floor above. ■ Frosted glass doors, left, open to the kitchen, where the counters, cabinetry, and shelves of American cherry follow the curving wall of the building, opposite page. The art above the doorway is by Matthew Barney. ■ For the guest bathroom, below, Piers Gough commissioned watercolor-hued tiles from Sally Anderson in seven colors and had them laid in a random pattern.



HARRY HANDELSMAN is sitting on top of the world—or at least on a very enviable part of it. Not only does his penthouse offer a panoramic view over the Thames, of St. Paul's Cathedral and the City, but most important, it's smack on an axis with the Tate Modern, London's glorious new temple of contemporary art. "In 1994, that was not the case," says the pioneering Handelsman, whose company, the London-based Manhattan Loft Corporation, has led Londoners and people all over the world to embrace the loft lifestyle.

"This is my opportunity to live in an area that is undergoing tremendous change, and to have such a wonderful relationship between myself and London, a city I love," the real estate developer says. "This is where I can experience the drama of the metropolis."

Handelsman is not exaggerating. Not only are the views from the light-filled duplex mesmerizing night and day, but the walls that sweep around the space in a great





curve create an energetic, if slightly disorienting, experience. That pleases Piers Gough, the architect of the bright orange building. "I wanted it to be a grand statement," says Gough, a partner in the London-based company CZWG Architects (he's the *G*), about the round tower that is now part of a residential complex of new and renovated office buildings and warehouses.

"There's an art of collage behind it," says Gough, who also planned the interior for Handelsman. "When Harry decided to live at the top of his development, we decided to put his living room above the bedroom. Now Harry can float on top of London." But rooms, no matter how large, that do not have the more typical squared-off proportions can be challenging. "When you have a 180-degree view and round rooms, a different kind of space planning is necessary," Handelsman admits. "It's all slightly mad, or at the very least, interesting."

Gough likes to add a quirky sense of drama. To take advantage of the unusual floor plan, he planned the wall that encloses both the living room and the kitchen as a continuous arc. "The wall swings around and, *bang*," Gough says, "there's the kitchen with its long, curving counters." For what he describes as the Sonia Delaunay guest bathroom, he had tiles made in seven "delicious" watercolor hues and told the tile layers "never to put two of the same together."

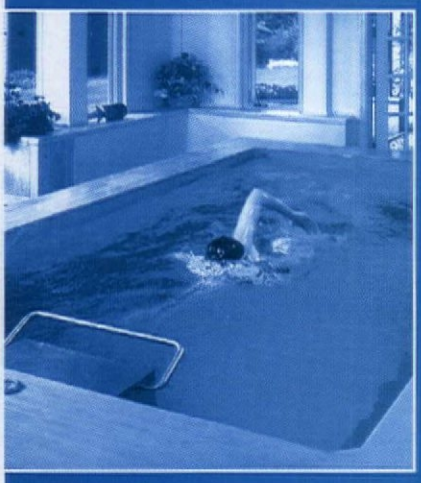
In the master bathroom, transparency and illusion replace color as a design flourish. The tub is stainless steel, and a pair of glass sinks face each other on either side of a glass partition. "That's about 'his and hers' and being able to look at each other—or not," Gough says. "Quite cute."

"THIS IS WHERE I CAN EXPERIENCE THE DRAMA OF THE METROPOLIS"—HARRY HANDELSMAN



A wall of glass with his-and-hers sinks, opposite page, is the only thing that separates the master bedroom and bathroom. The bed, headboard, and bedside table are part of the Shinto unit by Porro, from Noel Hennesy Furniture, London. The bed linens are from the Conran Shop, London. ■ Enormous windows make the most of the view over the Tate Modern, this page. Sources, see back of book.

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Interior designer, Alidad Ltd., The Lighthouse, Gasworks, 2 Michael Road, London SW6 2AD, England. 011-44-207-384-0121. Fax: 011-44-207-384-0122. Silk velvet **textile** with Greek key design, Peta Smyth Antique Textiles, 42 Moreton Street, London SW1V 2PB, England. 011-44-207-630-9898. **Chairs** and **wall panels**, designed by Alidad Ltd.

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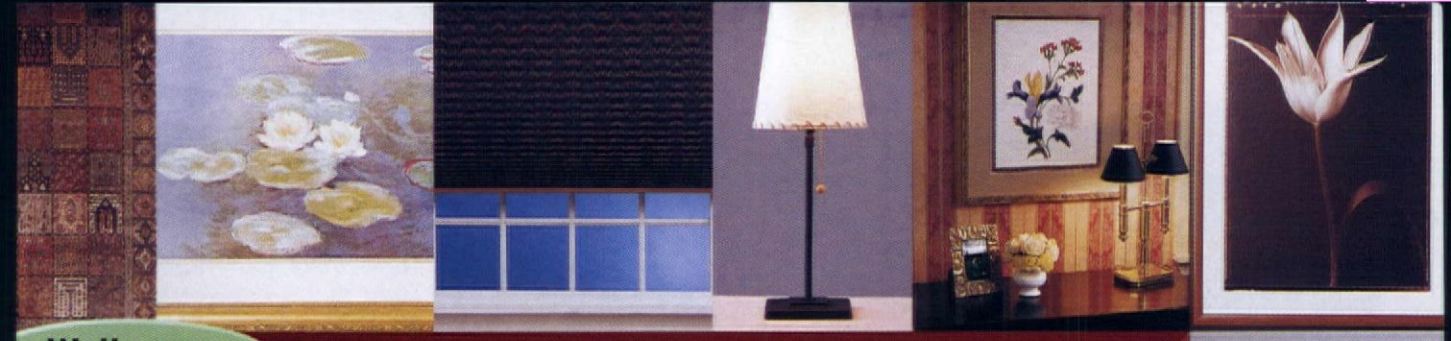


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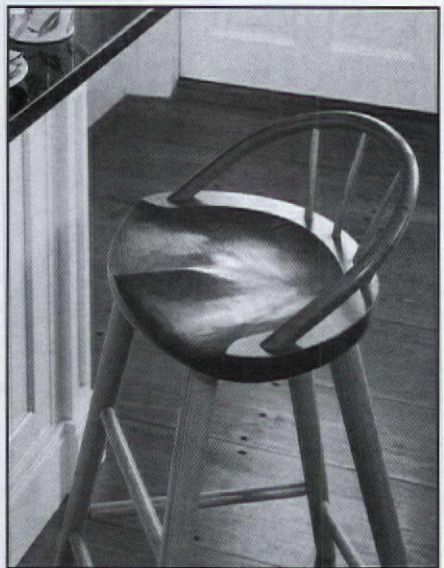


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Green Thoughts

(Cont. from page 132) fruit on thick limbs. Opposite the fruit tree wall was the wall that sheltered my mother's border; the trellis above it supported climbing roses with fat, cup-shaped flowers. The back trellis was covered in a jungle of honeysuckle so thick that it afforded the necessary strength when my brother and I climbed over it on our secret way to our friends who lived in the house diagonally opposite.

In the 11 years from when we moved in until we abruptly left, the garden burgeoned, its strict lines becoming the necessary frame for its overflowing vitality. Often in summer the garden lured swarms of bees from the hives of a nearby beekeeper, who would apologetically come and collect them, bringing us jars of sweet London honey.

Many years later, when we were living in New York, I was surprised when my mother mentioned that our London garden had been designed by landscape architect Sir Peter Shepheard. Another pioneer of modernism, he had collaborated, just before working on our garden, with my father on the Homes and Gardens pavilion at the 1951 Festival of Britain, that monument to the hope that things might be different.

"Designed?" I said. "But what was to design?"

"Think about it," she said, going back to her newspaper, offended.

I have in fact been thinking about it ever since, realizing only slowly that what I had thought was nature and my mother pottering was instead that particular artfulness where the artist hides all traces of himself. In his introduction to *Modern Gardens* (1953), Shepheard wrote: "My own view is that the modern garden should find its inspiration in the contemporary scene; that if it looks backward for a precedent, it should turn not to the Renaissance gardens of Europe, in which princes and kings glorified themselves by subjecting nature to a symmetrical pattern, but to the gardens in which from time to time man has come to terms with nature and made her partner in his design." Early this year, I phoned him and explained that I had thought our garden simply grew. He laughed and sounded pleased.

Sources

(Cont. from page 228)

BEHIND THE SCENES

Pages 200-207

Interior designer, Ann Shore, Story, London, England. 011-44-207-377-0313.
Pages 204-205, Swan **chair**, by Arne Jacobsen, available from Fritz Hansen. www.fritzhansen.com. Fritz Hansen is represented in the United States by Knoll, 105 Wooster Street, NYC 10012. 800-445-5045.

A SEPARATE PEACE

Pages 208-213

Landscape designer, Simon Johnson, Manor Farm, Middle Chinnock, Crewkern, Somerset TA18 7PN, England. 011-44-1935-881-895. E-mail: sj@simonjohnson.co.uk.

COLOR CRAZE

Pages 214-219

Pages 214-215, Timney-Fowler Ltd., 388 King's Road, London SW3 5UZ, England. 011-44-207-352-2263. Christian Fischbacher, available in the United States through Herbert J. Stein & Richard Gladstein, NYC. 212-688-1802. Available through architects and designers.
Pages 218-219, the David Champion Shop, London. 011-44-207-727-6016.

LOOK AROUND

Pages 220-225

Architect, Piers Gough, CZWG Architects, London, England. 011-44-207-253-2523.
Flowers by Orlando Hamilton, London. 011-44-207-408-1989.
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Pages 224-225, Sally Anderson Ceramics Ltd., Parndon Mill Harlow, Essex CM20 2HP, England. 011-44-1279-420982. Fax: 011-44-1279-415075. E-mail: info@sally-anderson.co.uk. sally-anderson.co.uk. **Sink**, Edwins, London.

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Page 48, from top: Corbis Bettmann (Waterloo Bridge); AP (Millennium Bridge); Corbis Sygma (princess, Madonna).
Page 79, Then & Now: clockwise from top right, portrait by George Willison, courtesy of National Portrait Gallery, London, England; photo by Richard Glover, courtesy of Home House, Private Members Club, London, England; drawing by Robert Adam, courtesy of the Trustees of Sir John Soane's museum; photo by Richard Glover, courtesy of Home House, Private Members Club, London, England; drawing by Robert Adam, courtesy of the Trustees of Sir John Soane's museum.

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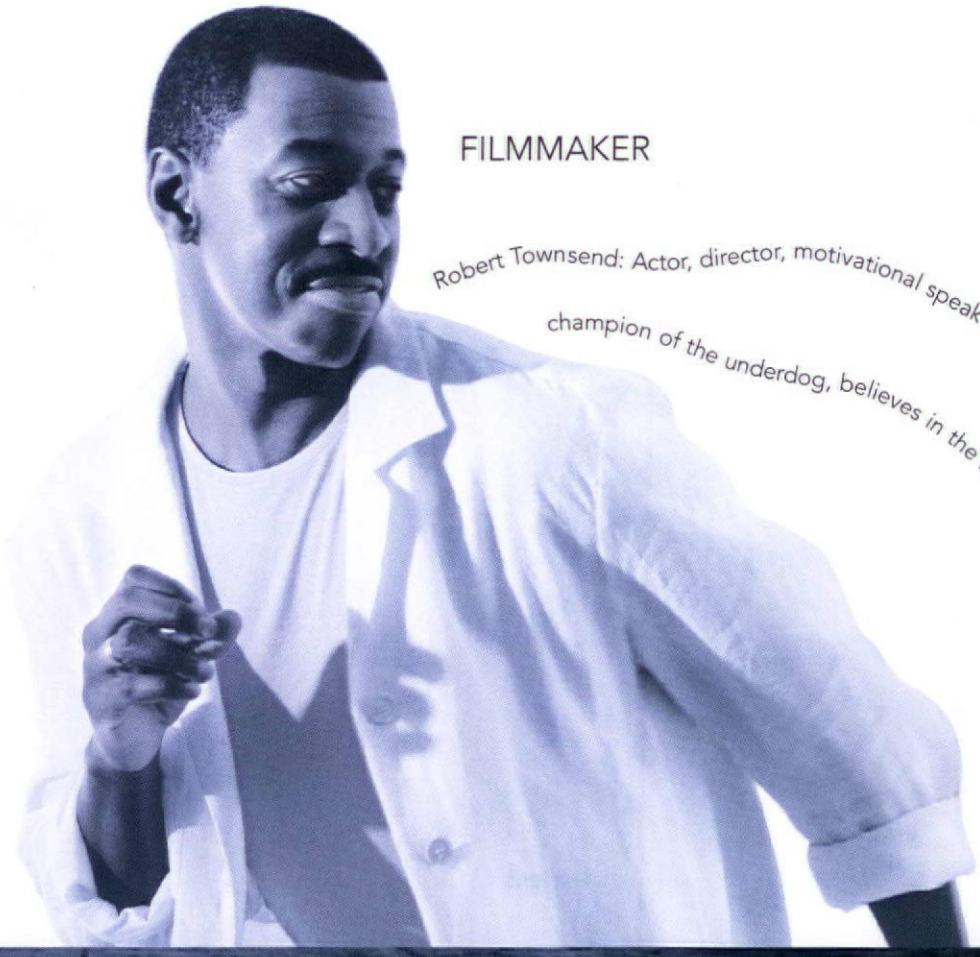


A London architect's library tracks the movement of the sun

April 1985

With more than 500 external and internal windows and countless mirrors, this late-Georgian London terrace house works like a giant prism. "It's a dynamic environment—the light keeps moving and bouncing across rooms as the Earth rotates," says postmodern architect and critic Charles Jencks, who designed the kaleidoscopic environment for his family 19 years ago. Openings and mirrors are aligned according to the seasons, to maximize the scarce London sunlight. Rife with references to the solar system (crescents, globes, spirals, and radiating motifs abound), the house allowed Jencks to test his most esoteric theories. "To design a symbolic house in an agnostic age may seem to be a folly," he wrote when *House & Garden* published the project in 1985.

Whether or not it was a crazy scheme, it worked. Today, the house still functions as a family home. Shown here, the library is nestled against the central Sun Stair. A visual extension of the rising spiral of the steps, the carved sunburst pattern in the ceiling swirls upward as if into infinity. In contrast, on the grassy green carpet, faux-finish fruitwood cabinets and shelves suggest a lush, earthy landscape. "Visitors get excited and come up with their own interpretation of the sun motifs," says Jencks. "The mind is always trying to search for meaning."



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